MARVEL

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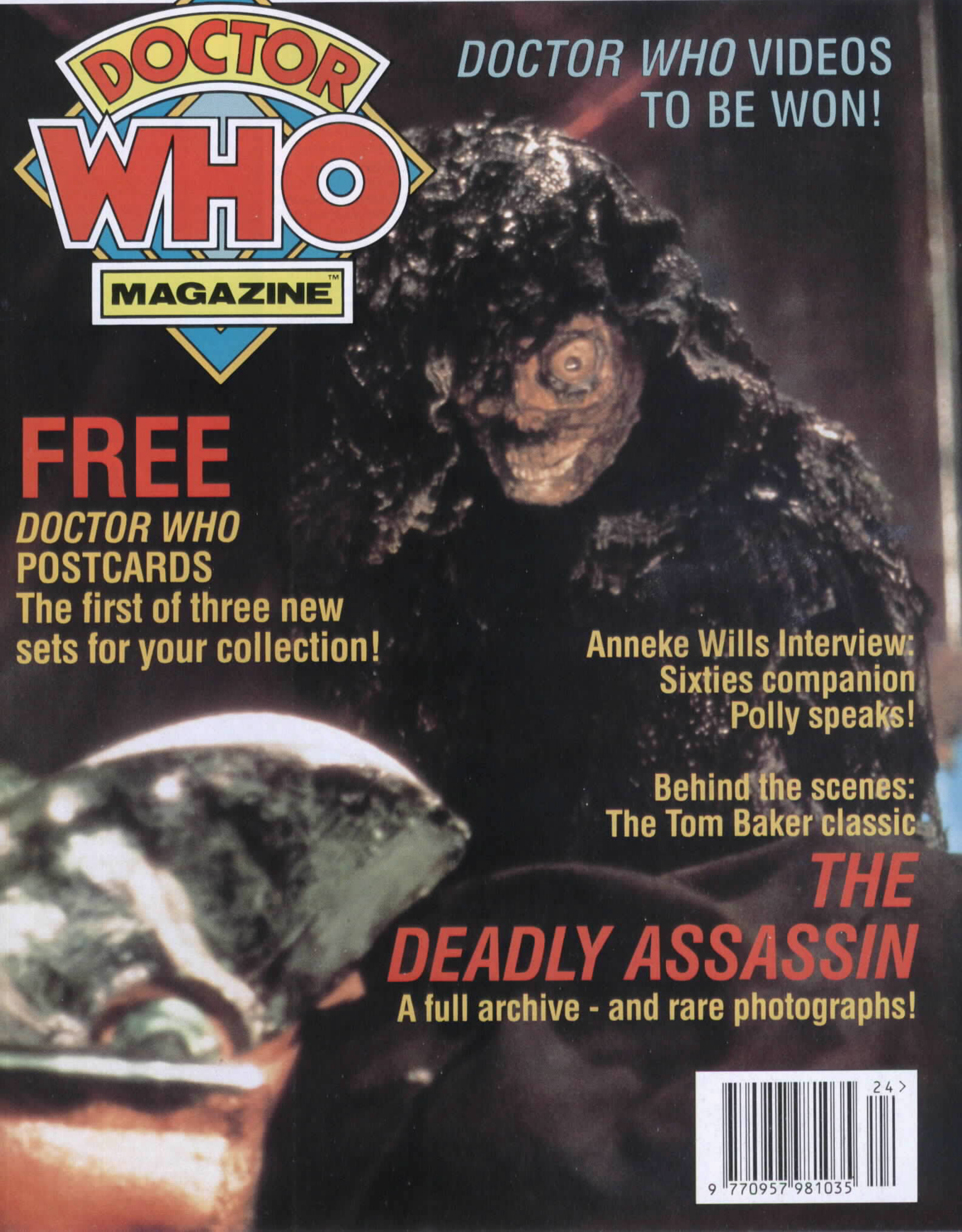
DOCTOR WHO MAGAZINE™



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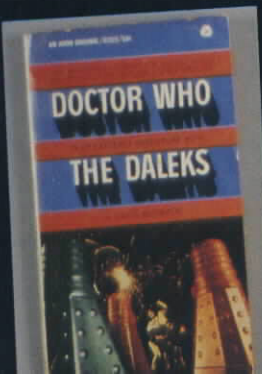
MATRIX DATA-BANK

The questions answered this issue tend to focus on books related to the series in one form or another.

NOVEL IDEAS

David Cole of Ashford wants to know why David Whitaker's novel *Doctor Who in an exciting adventure with the Daleks* gives Susan's last name as English and not Foreman, and why the meeting of the Doctor with Ian and Barbara is different? This novel was originally written in 1964, and during the whole of that decade there were to be only two further novelisations published. The stories selected were those felt to be the most memorable, and since it was the emergence of the Daleks which guaranteed the future of *Doctor Who*, *The Daleks* seemed a strong story to base a first novel on, as opposed to *An Unearthly Child*. To introduce the characters fully to a new reader who was perhaps not familiar with the show – such as audiences in Canada and the USA where the novel was also marketed – Whitaker rewrote substantial amounts of Terry Nation's original dialogue and story, and appended his own new introduction. 'English' was most probably a touch of Whitaker's to clarify that Susan had no true surname, and this had been adopted merely because the ship arrived in England. The surname Foreman in the TV version is probably adopted for the similar reason that the TARDIS was resident in a junkyard owned by somebody of that name – although the 76 Totters Lane connection is again removed from the novel. Various writers do change details from screen to written page in such a way, and more often than not this adds a fresh new angle to a teleplay.



TANTALISING TELEPICS

Terry Hayward of Southampton wonders where the photographs for Episode One of *The Power of the Daleks* at the back of Jeremy Bentham's excellent *The Early Years* come from, since the episode doesn't exist and the photos clearly come from a TV screen. This is one of several sets of telepics taken for people at the BBC of their own programmes in the 1960a. John Cura of 'Tele-Snaps' specialised in this service in the days when a director or designer wanted a record of a programme they had made in the days before the advent of the home video. For each twenty-five minute episode, Cura took approximately seventy photographs. Such sets exist for missing (or partially missing) stories such as *The Savages*, *The Power of the Daleks*, *The Highlanders* (see the 1986 **DWM** Summer Special), *The Moonbase* and *The Macra Terror*. In short, at the time of writing, these episodes (aside from *The Moonbase* Episodes 2 and 4) do not exist.

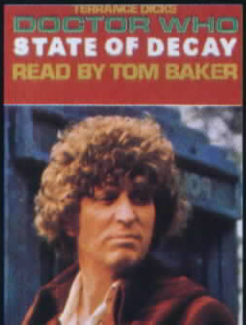
Terry also wants to know why Malcolm Hulke wrote the book *Doctor Who and the Doomsday Weapon* to make it appear to be Jo Grant's first story, whereas she actually joined the series before this, in *Terror of the Autons*. The change was because Hulke's book was only the third of the Seventies novelisations released and nobody knew then that nearly all the stories would eventually be novelised. To introduce the character for casual readers, he thus changed the narrative, just like David Whitaker did for *Doctor Who in an exciting adventure with the Daleks* in 1964!

BSB AND BOOKS

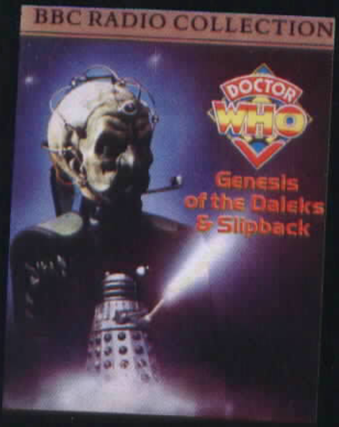
An anonymous letter from Newport asks two book-related questions. Firstly, why do the back covers of the latest imprints of *Revenge of the Cybermen* and *The Brain of Morbius* claim that they've been on BSB? Was this part of a second planned *Doctor Who* weekend? The answer here is that it was British Satellite Broadcasting's intention to eventually screen every existing complete serial . . . until they did their disappearing act mid-way through a rerun of *The Daleks* in 1990. Secondly, why are Target doing these reprints anyway? The range of *Doctor Who* books have a limited life and have to be reprinted from time to time so that some titles do not become unavailable. Often the chance is taken to improve or restyle the volume's presentation. In the case of the current re-issues, all the books are now bearing the show's current logo and are being reformatted in a similar way, which makes them more inducive to new collectors. Some covers also tie in with BBC Video releases of the same stories, and other covers are replacing photographic montages which many readers judged unsatisfactory.

DAVIS' DATES

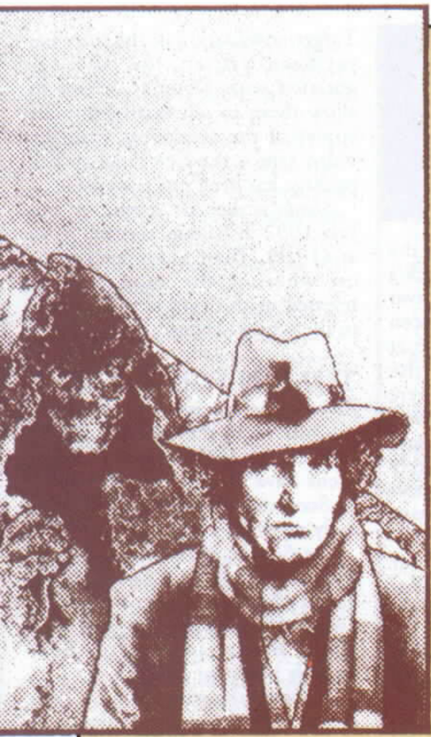
The late Gerry Davis is another author who causes confusion with his novelisations of television serials. Not content with saying that the Cybermen come from both Telos and Mondas in the same book (Mondas, before anyone asks), he also decided to set the novelisation of *The Tenth Planet* in the year 2000. This has confused **Andrew Taylor** of Forfar, since the *The Programme Guide* states adventure occurred in the late-1980s and *Attack of the Cybermen* dated events at 1986. The date in the transmitted programme was actually December 1986, which must have seemed pretty futuristic in 1966! However, when Davis came to novelise the tale for release in 1976, it wasn't so far off, which presumably explains the fourteen year hike into the future.



Andrew also obtained the Pickwick audio cassette of Tom Baker reading *State of Decay* and wants to know of other releases of television stories, similar to the cassette release of *Slipback*. Well, in the double-pack with *Slipback* is a re-release of *Genesis of the Daleks* which mixes soundtrack with Tom Baker's narration and was originally released on its own in 1979. *The Daleks* was an EP from the Sixties comic *TV Century 21* which, in 1966, used the soundtrack of *The Chase: The Planet of Decision* along with some dire music and narration from David Graham to make a nice little collector's item. *Doctor Who and the Pescatons* by Victor Pemberton featured Tom Baker and Lis Sladen in an all-new adventure in 1975 from Argo. There were also apparently readings of three Target novelisations as a talking book for the vision impaired. The three books, *Carnival of Monsters*, *The Three Doctors* and *The Loch Ness Monster* were read by Sutekh himself, Gabriel Woolf, onto a nine and a half hour tape in 1981.



Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*



> *"We will survive!"*
> *The CyberController,* The Tomb of the Cybermen

Have you ever gone hunting for *Doctor Who* locations? If you read last year's **Doctor Who Magazine Summer Special**, you'll have seen a detailed listing of various locations used in the show, and how to get to the accessible ones. Last month, I tried to visit those used in *City of Death*, in Paris, along with **DWM** photographer Austen Atkinson-Broadbelt. It's very cheap to get over to France by ferry, and we were soon on our way to that country's capital, intent on climbing the Eiffel Tower and yelling "Bye Bye Duggan" to as many astonished Parisians as possible.

This seemed a good idea in principle. However, unless you want to treat the Paris roadways, and more importantly your car, as participants in some kind of maniacal Demolition Derby, *forget it!*

Needless to say, we didn't get to yell anything from the Eiffel Tower. We gave up even trying to get into Central Paris. Instead, we drove back to Calais and en route (as they say over there) discovered the marvellous chateux where the James Bond movie *A View to a Kill* was shot, which made our day.

The moral of this story is, if you are going on a *Doctor who* location hunt, pack your sandwiches and **DWM Summer Special 1991**, but go by public transport – you've a far better chance of actually getting there!

Gary

GALLIFREY GUARDIAN 4
News from around the world on the people and events in the Doctor Who *universe. Plus a special competition to win the latest BBC* Doctor Who *Home Videos!*

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Companion to the First and Second Doctors, secretary Polly joined the TARDIS crew during The War Machines. *Stephen James Walker talked to Anneke Wills in Canada last year.*

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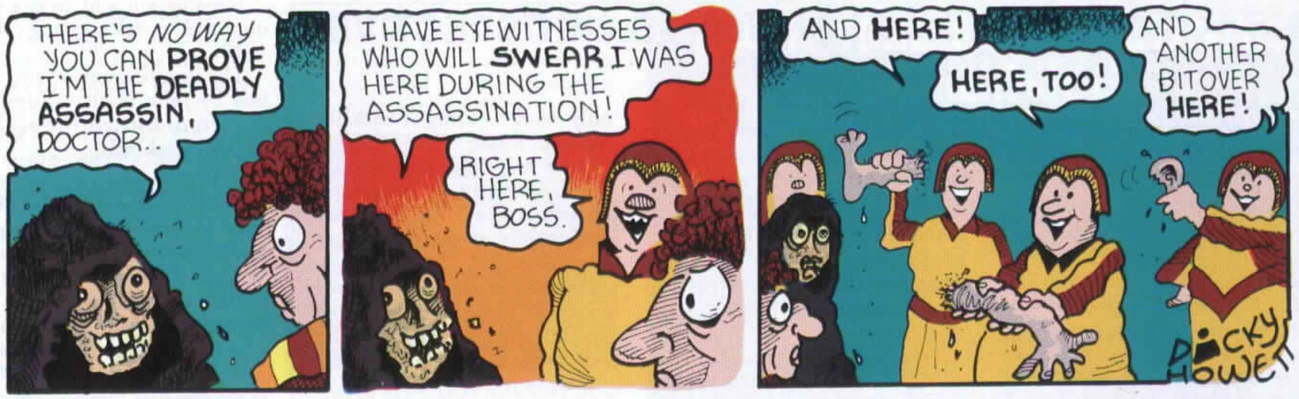
***THE DALEKS* 51**
The latest chapter of this classic Sixties strip by Terry Nation and Richard Jennings.

FREE POSTCARDS
A brand new set of postcards – more monsters, more villains and even the occasional good guy!

Editorial Hero: **Gary Russell**
Design Heroine: **Peri Godbold**
Wicked Production Controller: **Louise Cassell**
Production's Princess Charming: **Chris McCormack**
Senior Troll: **John Freeman**
Promotions: **Fiona Moscatelli**
Advertising: **Jane Smale**
Advisor: **John Nathan-Turner**
Editorial Director: **Paul Neary**
Managing Editor: **Vincent Conran**
Excelsior: **Stan Lee**

Thanks this issue to: Anneke Wills, *The Frame*, Richard Landen, Tessa Moore (bye Tessa), Vicky Thomas, Tim Piggott-Smith, Bernard Holley, Donald Hewlett, Brian Clemett, J Jeremy Bentham, Mitch Mitchell, Roger Murray-Leach, *In-Vision* Peter Darvill-Evans, Tim Keable, Bobbie Mitchell and Paul Jackson.

Doctor Who? by Tim Quinn and Dicky Howett


THERE'S NO WAY YOU CAN PROVE I'M THE DEADLY ASSASSIN, DOCTOR..
I HAVE EYEWITNESSES WHO WILL SWEAR I WAS HERE DURING THE ASSASSINATION!
RIGHT HERE, BOSS.
AND HERE!
HERE, TOO!
AND ANOTHER BIT OVER HERE!
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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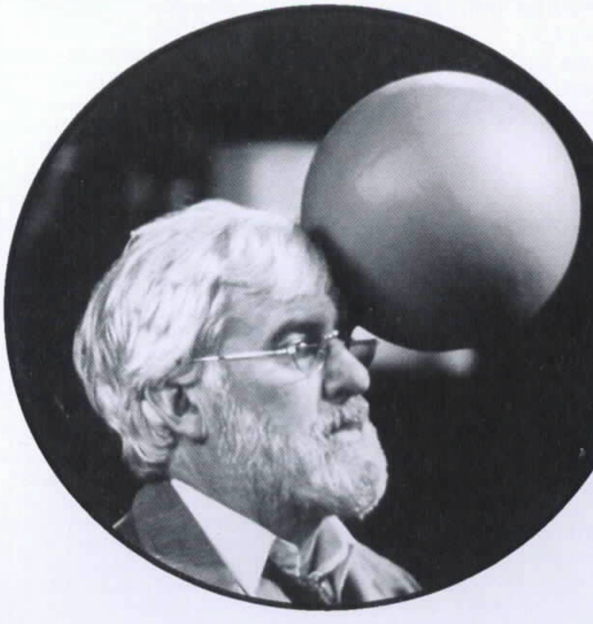
ISSN 0957-9818

Gallifrey Guardian

SHADA SCRIPTS TO BE RELEASED WITH VIDEO!



The full six scripts of Douglas Adams' 'lost' *Doctor Who* story, *Shada* which features Tom Baker's Doctor will be made available in a double-pack style release from BBC Home Video this Summer. This means that between the two formats, just about everything that fans could want of the story will now be on sale.

Shada went into production in the studio in 1979 after one week's location filming, but after only two studio recording sessions had been completed an in-dustrial strike at the BBC meant that the subsequent recording sessions were lost. Despite att-empts to remount them, efforts proved fruitless and until now itseemed very unlikely that any version of then-producer Graham Williams' final story would see the light of day.

When John Nathan-Turner replaced Williams in 1980, one of his first actions was to have a preservation order placed upon the location and studio rec-ordings in case, one day, some-thing could be done to salvage the story.

Part of *Shada*'s appeared in the Twentieth Anniversary story *The Five Doctors*, when a segment was used to show the Fourth Doctor and his assistant Romana being captured by the Time Scoop.

Last year, BBC Home Video made a tentative announcement indicating they were planning to release the story, twelve years after its production was halted. At that stage, the format had not been decided upon and it was only after consultation with John Nathan-Turner that it was decided to use the existing material with new linking narration supplied by Tom Baker, to complete the tale.

Many sequences have had specially commissioned visual effects added, whilst Dick Mills and Keff McCulloch have added sound effects and music respectively.

Even so, in some respects, *Shada* remains a confusing tale and as no Target novelisation of the story has yet been written, the BBC negotiated with Douglas Adams to allow them to sell small facsimilie copies of the six scripts with the video tape - the first time such a package has been made available.

Shada is due for release on 6th July 1992 in Britain and will retail at £19.99. There is no news so far on whether the tape will be released in this format in Australia or the United States.

TOM IN SCOTLAND

As reported last issue, many of the exhibits from the recently closed London MOMI *Behind The Sofa* event have travelled up to Paisley in Scotland where they are currently on display.

On Sunday 31st May 1992 at the Paisley Arts Centre, New Street, Paisley, Renfrewshire, a *Doctor Who* lecture day will take place, similar in style to those recently hosted at MOMI.

Amongst the guests will be Tom Baker, at least one companion and, although not confirmed, it is hoped that the director os stories such as *Horror of Fang Rock* Paddy Russell will attend, making her first appearance at such an event.

Information and tickets can be obtained by telephoning 041-887 1010.

The lecture event is being organised by John Nathan-Turner who also co-ordinated the successful MOMI weekends.

OTHER EXHIBITIONS

Two other exhibitions organised by Lorne Martin and Martin Wilkie (responsible for both MOMI and Paisley, as well as the regular Longleat exhibition) are scheduled to open about now.

Alum Bay on the Isle of Wight, at the Needles Pleasure Park, is the host to the first of these.

Running from 1st May, various *Doctor Who* costumes, monsters and props will be on display. It is hoped that occasional lecture weekends may also be arranged there.

A STATEMENT FROM ALAN JONNS, PROSPECTIVE PRODUCER OF *DOCTOR WHO*

Alan Jonns is directly involved with the company who have been associated with the name Dark Light Productions, as mentioned in *DWM 183*. In *DWM 186* he released a statement about his company's desire to produce *Doctor Who* and has now issued a further statement.

"Further to the comments made in my previous statement, it has been brought to my attention that the basic format we are considering for our proposal for the revitilised *Doctor Who*, has come under a certain amount of criticism before any form of contracts have been signed, let alone typed!

It's up to the BBC and whoever makes the programme (and we hope it will be us) to devise its format. Opinions are fine *and* welcomed but when people try to dictate based on what they and they alone wish to see, it's not only selfish but fairly ridiculous!

Whatever happens, *Doctor Who* has to *survive* in a market that is ten times more hostile and aggressive than when the programme was last in production. And that necessitates change - for the better.

Nobody wants to destroy what has gone before - they only want to bring it back in a different form.

And for those who want to know, fifty minute single story episodes do *not* rule out cliffhangers at the end of each installment.

Please feel free to voice your concerns and opinions through *Doctor Who Magazine* - they will *not* go unheard."

Alan Jonns, 10th April 1992

DWM will, of course, continue to keep you posted on all news regarding this bid to produce the series. Meanwhile, keep those fingers crossed!

Save Doctor Who Campaign update - Page 5

The second new exhibition, opening mid-July and running until November is at Britain's first hands-on science centre, the Exploratory in Bristol, next to Temple Meads British Rail station. This exhibition concentrates far more on the visual effects side of *Doctor Who* although much of the MOMI display material will also be present.

Finally, a reminder that Longleat is now open, with lots of new exhibits and **DWM** will have a report on it shortly.

THE DOCTOR'S RETURN? - THE CAMPAIGNS CONTINUE

The Save *Doctor Who* Campaign, organised by the *Doctor Who* Action Committee, officially changed its tactics during April.

The Grand Prize raffle is comming to a close and although the campaign team have raised enough money to launch their proposed legal bid to sue the BBC, they do not have enough to sustain it over the inevitable length of time such cases can take.

The Committee were also dealt a bitter blow when the BBC's *Biteback* programme opted-out of doing a feature on the campaign because no one at the BBC was prepared to go onto the show and answer the accusations levelled against them!

What the Committee are preparing to do now is invest the money raised so far into a major press campaign against the Corporation, but well outside the Corporation's boundarires - ie via newspapers and magazines rather than TV programmes.

The Committee are preparing a big Press Conference in London during May, where prize winners will be announced and the newspapers will be told of the Committee's next intentions.

In the meantime, the Committee have asked us to pass on their thanks to everyone who has taken part in funding their campaign so far.

Meanwhile The *Doctor Who* Appreciation Society have been continuing their Target: Who letter writing campaign, the latest recepient being Alan Yentob, Controller, BBC2 who was responsible for the recent repeats season.

MEMORABILIA ON DISPLAY

"The Peoples' Show" in Stoke-on-Trent which is now open includes various collections of Hammer Film memorabilia, a reconstruction of the Battle of Waterloo fought in a garage(!), collectors of pottery, badges and paper wrappers found on fruit!

PRESS ROUND-UP

FEBRUARY:

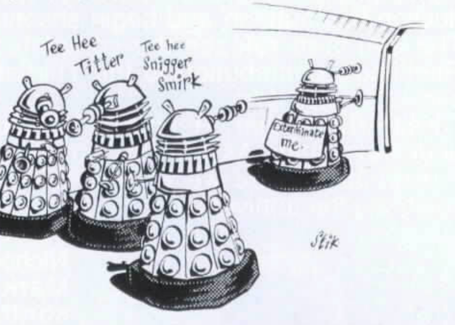
A sparse but colourful month. The revamped *Look-In* accompanied its *Time Lord* Role-playing game book review and freebie with a *Remembrance of the Daleks* still; Episodes 2 and 3 of *The Mind Robber* were top Friday viewing, according to *The Daily Express* TV writer Ian Lyness; plus satire graced *The Daily Mirror* on the 15th when its TV Quip cartoon showed a baby Dalek, with destroyed television set and a Mother Dalek saying "That's the last time I buy you a *Doctor Who* video for your birthday!". Scottish fans received good news when *The Daily Record* reported that a *Doctor Who* exhibition from London is to be staged during Easter at Paisley, as reported elsewhere on these pages.

MARCH:

The newspapers universally noted Louise Jameson's Leela role when she starred in the BBC series *Rides*; *The Sea Devils* Episode One was select viewing in *The Daily Express* and *The Daily Mail*; *The Daily Record*'s showbiz Sam column offered fan club information and *TV Times*' new 'switch on' TV gossip pages noted rumours about a possible new series.

A Roger Delgado/Master question appeared in *The Daily Record*'s TV Quiz and *TV Quick* (w/e 27th) printed an interview with Tom Baker regarding his part in ITV's *Medics*. Christopher Read's piece was written in a very downbeat and obsessive style which was by no means as enjoyable as Julia Beasley's warm, well-rounded colour presentation in *Woman's Weekly*. In 'Tom Foolery' she charted his formative years, his fond *Who* memories, marriages and witty churchyard observations, complete with Shakesperian quotes.

From a recent edition of* Punch, *sent in by Christopher Bryant of Cardiff.



'Daleks drop in!' headed *The Sunday Mail*'s report on Jon Pertwee's pre-Paisley exhibition appearance on the 21st. *The Daily Mirror* printed a wry Tom Baker 'postcard sized autobiography' story and K9/Tom Baker queries appeared in *The Daily Record*'s TV Quiz.

Many items appeared in the tabloids and listings magazines concerning ex-*Doctor Who* actor Wiliam Russell's new part in another TV institution, *Coronation Street*, as he wooed Rita Fairclough off to Florida with a promise of marriage.

APRIL:

Every TV listings magazine featured 'former *Doctor Who* Tom Baker' discussing *Medics*, and *The Sea Devils* episodes received nominal coverage plus some inevitable newspaper quiz queries.

Mark Duncan

Of interest to *Doctor Who* fans will be the collection owned by a local fan of *Doctor Who* memorabilia of the sort seen every so often in David Howe's Collectors Corner column in **DWM**.

Fans of the Sixties Amicus Dalek films can go along to the MGM Cinema, Edge Lane in Liverpool on Sunday 7th June. Both movies, starring Peter Cushing as the Doctor, will be shown. For details, telephone the cinema on 051-252 0551.

BBC *DOCTOR WHO* VIDEO: LATE 1992 PROVISIONAL SCHEDULE

Readers should note that once again this is a very advanced list and some titles are subject to change. *Image of the Fendahl* and *Vengeance on Varos* have all been postponed since the list published in **DWM 184**.

July
Shada (with scripts);
The Daleks: The Early Years;
The Cybermen: The Early Years

September
The Tom Baker Years (2 tapes);
Earthshock

November
The Aztecs;
Mawdryn Undead

▶

THE BRIGADIER *AND* THE YETI TO STAR IN NEW REELTIME DRAMA!

Reeltime Pictures have just announced the signing of contracts with Mervyn Haisman and Henry Lincoln for a new drama special, which will be released on video sometime next year, featuring Brigadier Alistair Gordon Lethbridge-Stewart and The Great Intelligence.

The fifty-minute drama will go into pre-production this autumn and begin shooting in 1993. The aim is to release the completed video as Reeltime's contribution to the Thirtieth anniversary of *Doctor Who.*

Keith Barnfather, Reeltime's Executive Producer says that "As the BBC seem unlikely to produce any *Doctor Who* for the foreseeable future we wanted to ensure that fans had some new drama to help celebrate the anniversary.

The storyline has yet to be commissioned but Nicholas Courtney will be back as the Brigadier and Mark Ayres will be composing the music. Our contract with Mervyn and Henry allows us to develop the themes they created in the original Sixties stories featuring The Great Intelligence and his Yeti robots, *The Abominable Snowmen* and *The Web of Fear.* I'm *very* excited about the project."

Doctor Who Magazine has arranged exclusive coverage of the whole project and Keith has revealed that Silva Screen Records Ltd. will be releasing the soundtrack, together with the music from Reeltime's last *Doctor Who* drama, *Wartime* which starred John Levene as popular UNIT character Benton, at the same time.

There are plans for a signing session with props from the production early in November 1993.

CONVENTION ROUND-UP

The British *Doctor Who* convention season is on its way, starting on 23rd May with the **Warrior Event**, to be held in Harlow, Essex. For details, send an stamped addressed envelope to 15 Honeymeade, Sawbridgeworth, Herts CM21 0AR.

5th and 6th September sees **Helix '92** in Central London, the capital's first two-day event for some years. For details send an sae to 4, Lensbury Way, Thamesmead, London SE2 9SZ.

TARDIS in Durham hold their fourth annual event this October, on the 17th and 18th. An sae to 34 Monks Crescent, Gilesgate Moor, Durham DH1 1HD will get you further details.

The *Doctor Who* Appreciation Society have their annual **Panopti-Con** in Coventry, organised on their behalf by Domnitemporal Services Limited. The event takes place over the weekend of 26th and 27th September and details can be got from PO Box 357, London SW19 8BT. Enclose that all important sae.

UNDER THE HAMMER

A new VHS PAL video made by Archangel Media from Edinburgh is now available. It features last May's sale of *Doctor Who* costumes at Bonhams in London.

The video is thirty minutes long featuring interviews with the Bonhams staff and explains how the auction came about.

We have five of these to give away, and all you have to do is write on a postcard or the back of a sealed envelope the name of the Second Doctor's Scottish companion and the two different actors who have played him. Send your entry to: Auction Action, **Doctor Who Magazine**, Marvel Comics, Arundel House, 13/15 Arundel Street, London WC2R 3DX, to reach the **DWM** offices by 23rd July 1992.

DOWN UNDER

After nearly seven years, Australian fans of *Doctor Who* will be able to view a complete version of *The Caves of Androzani.* Polygram, the distributors of BBC Home Videos in Australia have announced that it will be released, uncut, in May, accompanying another new release for Australians, *The Hartnell Years.*

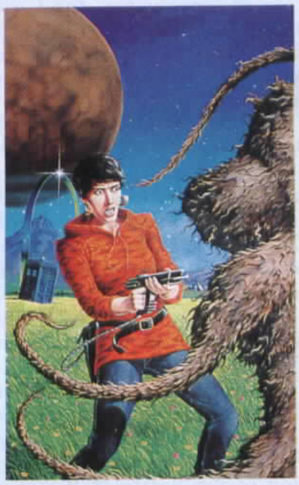
In a surprise move arrangements have been made to rush release the Home Video of *The Tomb of the Cybermen* in Australia, as soon as it has been classified by the Australian Film Censorship Board. Polygram say it should be out by the end of May. The decision has come so quickly that an Australian retail price has yet to be set.

Unfortunately, viewers will not be seeing any *Doctor Who* on their TV screens via ABC for at least the first six months of 1992.

After appearing at last November's National *Doctor Who* Convention in Newcastle, **Mark Strickson, better known as Turlough,** made an appearance at a one-day convention in Adelaide in January this year. Mark said afterwards that it was one of the most innovative conventions he had ever attended, as the whole day was centred around "The Trial of Turlough"!

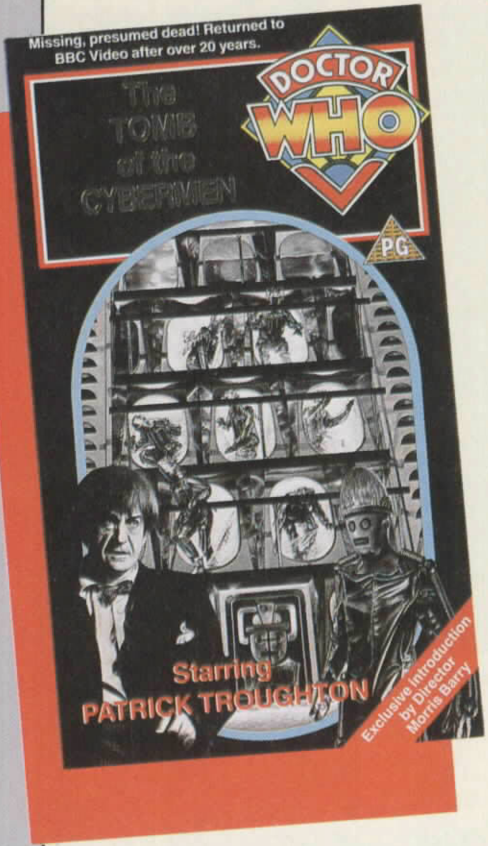
Plans for this year's national convention, **Q Who**, to be held on 11th and 12th July at the Ambassador Motel, Auburn, Syndey, are shaping up quite well. Adding a Cyberman flavour to the event will be Alexandra Tynan talking about her time as a costume designer on the show, and in particular on *The Tomb of the Cybermen.* Sue Willis, a production assistant will discuss *The Invasion* as well as *Galaxy 4* and although she never met a Cyberman, Katy Manning, who played the Third Doctor's companion Jo Grant, will also contribute many anecdotes on her time in the programme. The current rate to attend is $30 (rising to $35 on 1st July) and details can be got from **Q Who**, c/o Box 223 Wentworth Building, Sydney University. Anyone who says they saw the information in this **DWM** will get a free bumper sticker!

Dallas Jones.



***DWM* artist Lee Sullivan's cover art for the forthcoming *New Adventures* novel *Love and War* by Paul Cornell.**

WIN *THE CLAWS OF AXOS* AND *THE TOMB OF THE CYBERMEN* ON BBC HOME VIDEO!


Missing, presumed dead! Returned to BBC Video after over 20 years.
DOCTOR WHO
The TOMB of the CYBERMEN
PG
Starring PATRICK TROUGHTON
Exclusive introduction by Director Morris Barry

This month sees the release of two more VHS PAL *Doctor Who* titles on Video, *The Claws of Axos* and the long-awaited *The Tomb of the Cybermen.*

We are pleased to be able to offer ten sets of the two stories in this competition , courtesy of BBC Home Video - all you have to do is put the answers on the back of a postcard or the back of a sealed envelope and send it to: The Cybermat's Bolthole, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Your entries should reach us by 23rd July 1992. Usual Marvel competition rules apply and multiple entries will be lost in a tomb of their own!

1) Which actor appears in both *The Claws of Axos* and *The Tomb of the Cybermen?*

....

2) In which other *Doctor Who* story did the Doctor visit the Cybermen's tombs on Telos?

....

3) Which story featuring both the Second and Third Doctors was written by *The Claws of Axos* scripters Bob Baker and Dave Martin?

....

Name: ....

Address:...

....

.... **Date of Birth:** ....

BEYOND THE TARDIS

COMPILED BY DOMINIC MAY

Obituary: Canadian actor, **Robert Beatty**, who played General Cutler in *The Tenth Planet*, has sadly died aged 82. A British resident for over fifty years, he also appeared in *Blake's 7* and the feature films *2001: A Space Odyssey, Superman III* and *Superman IV - The Quest For Peace.*

Writer **Pat Dunlop** who contributed to the 1966 serials *The War Machines* (see DWM 184) and *The Tenth Planet* died in March this year after a short illness. He was 64.

Doctors: 24th April saw the commencement of *Virtual Murder*, a new six-part crime-buster drama series on BBC1 starring Nicholas Clay, Kim Thomson and **Stephen** *Genesis/Varos* **Yardley** as long-suffering Inspector Cadogan. Guest artists lined up to appear include **Hywel Bennett** (from *The Chase*), Tony 'Baldrick' Robinson, Julian Clary and Mr Whodunnit himself, **Jon Pertwee.**

Companions: Roy Castle, the versatile song and dance man and character actor who played Ian Chesterton in the movie *Dr Who and the Daleks*, has sadly been confirmed as suffering from lung cancer.

Touring at the moment with *M. Butterfly* is the Brig himself **Nicholas Courtney.** If you want to go and see the show, it's on, week commencing **11th May** (for three weeks), at The Playhouse, Liverpool [Box Office: 051-709 8363]; w/c **1st June**, Hexagon Theatre, Reading [0734 591591]; w/c **8th June**, New Theatre, Cardiff [0222 394844]; w/c **15th June** Richmond Theatre [081-940 0088]; w/c **22nd June** King's Theatre, Glasgow [041-227 5511]. More dates next issue.

Deborah Watling's tour of *Murder by Misadventure* continues to be a success. The latest dates for the play are week commencing **18th May**, Theatre Royal, Swansea [BO: 0792 475715]; w/c **25th May** TBC; w/c **1st June** Richmond Theatre [BO: 081-940 0088]; w/c **8th June** Belgrade Theatre, Coventry [BO: 0203 553055].

Sara Kingdom actress **Jean Marsh** is currently nearing the end of a six week run in *The Chalk Garden* by Enid Bagnold at the King's Head Theatre in Islington. The play continues until mid-May.

Busy girl **Sophie Aldred** continues her forays into the realm of children's television. She has been recording a new children's magazine, *Words and Pictures,* plus a Radio 4 series *Singing Together.* Later on in the year she will record a second stint as the rather irritating Maureen in *Melvin and Maureen's Music-A-Grams.*

Former UNIT man **Richard Franklin** recently stood in the General Election as the Liberal Democrat candidate for the Labour safe seat of Sheffield Brightside. He got 5,273 votes, defeated by David Blunkett who had 29,771.

Producers: The title of the new Cinema Verity produced thrice-weekly drama serial to be launched in the Autumn has been changed from *Little England* to *Eldorado.* Based on an idea by executive producers **Verity Lambert** and **John Dark**, the series has been devised by **Julia Smith** and Tony Holland, who were behind the successful first few years of *EastEnders.* Meanwhile the row with the broadcasting and entertainment union BECTU (See DWM 184) over sub-commissioning the project to a Spanish independent company continues.

5th May sees the return of Cinema Verity's *The Boys From the Bush* for its ten-part second series, while over on ITV *Sam Saturday* (See DWM 183) commences on Sunday 10th May for a six week run.

John Nathan-Turner is producing a corporate stage show for the BBC. He may return to BBC Enterprises to work on the *Doctor Who* videos once the stage show is completed.

The late **Milton** 'Dalek films' **Subotsky**'s final project, for which he was executive producer, was the film *The Lawnmower Man.* The picture opens in the UK on 5th June and a dedication to Subotsky appears after the end credits.

Innes Lloyd's widow accepted the BAFTA for Best Single Drama on 22nd March for his

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◀ work as producer of Alan Bennett's *A Question of Attribution*. A moving tribute came from director John Schlesinger, who was the award's co-winner. *GBH*, executive produced by **Verity Lambert** won two BAFTAs: Best TV Actor (Robert Lindsay) and Best Original TV Music (Richard Harvey and Elvis Costello). The 1991 Broadcasting Press Guild Television and Radio Awards also enabled both *A Question of Attribution* and *GBH* to be further honoured. July will see some of Innes's work reviewed when BBC2 commences screening an Alan Bennett retrospective opening with *A Day Out*, which was Bennett's television drama debut produced by Lloyd 20 years ago.

Philip Hinchcliffe is to produce a feature film, *Filthy Rich*, for Pinnacle Pictures. Set in Hong Kong before the agreement to hand back the colony to China, the movie will star Michael Caine.

Slipback's producer and now Head of BBC Radio Light Entertainment, **Jonathan James-Moore**, is to be one of the judges of the revamped *Radio Times* Comedy and Drama Awards.

Directors: *Clothes in the Wardrobe*, adapted by Martin Sherman from Alice Thomas Ellis' novel about three women brought together for a family wedding, is a forthcoming BBC *Screen 2* production which completed filming in Egypt during March. Behind the cameras was **Waris Hussein**, director of *An Unearthly Child*, who took over after creative differences led the previous director to leave the production. Jeanne Moreau, Julie Walters and Joan Plowright play the leads.

The Keys of Marinus's **John Gorrie** is directing two episodes of the next series of *Rumpole of the Bailey* between now and July for New Penny Productions. Locations are London and Yorkshire. Pass the Croft!

Alan Wareing had an episode of *Casualty* he directed entered into a competition at the Umbria-fiction festival held in Italy during early April. Also entered was *GBH* for which **Verity Lambert** was executive producer.

Miscellaneous: Some out-takes from former script-editor **Douglas Adams'** *The Hitch-Hiker's Guide to the Galaxy* have been found at the BBC and there are tentative plans for these to be released by BBC Video.

Sara Griffiths, who played Ray in *Delta and the Bannermen*, is in a new thriller, *Cold Sweat*. Also in the cast is **Leslie Grantham** (*Resurrection's* Kiston). A London run is on the cards.

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PUBLIC IMAGE

British repeats ratings and video sales...

As observed in this column last issue, speculation was rife that BBC2's repeat season would pick up 'floating *Doctor Who* viewers' in droves with the transition to colour for *The Sea Devils*. However, the generally expected surge of support for Green Gilbert and his chums did not really happen on this, the story's first British transmision since 1974.

Ratings for the first half of this 1972 "six-part sci-fi adventure" (as the *Radio Times* put it) were all above the average of the Hartnell and Troughton monochrome repeats (2.45 milion viewers). However, there was no major overall gain from the level reached by the end of *The Mind Robber* (3.46m) although Episode Two of *The Sea Devils* did set a slightly higher standard. Perhaps the liberal sprinkling of 'witty' trailers - the Master watching *The Clangers* from Episode One - did not successfully convey that this was a monster story.

Throughout March, *Doctor Who* continued to poll fewer viewers than the majority of fantasy material on BBC2. However, it is proving *more* popular than *The Addams Family*, a series having a hard time keeping within sight of three million viewers in the more advantageous time slot of 6.00pm on a Monday evening.

Doctor Who is also gaining on *Thunderbirds*. The four episodes of *The Time Meddler* were roughly losing by a 70 to 30 viewer ratio to the adventures of the Tracy family. However, by the time *The Sea Devils* got under way, the run was more like 58 to 42 in *Thunderbirds'* favour - a far more satisfactory result

***The Sea Devils:* full BARB figures, and Top 30 placings on the BBC2 chart, were:**

Original UK ratings (source: DWB)

Episode 1	**6.50pm,**	**6th March**	**3.12m**	**14th**	**6.4m**	**76th**
Episode 2	**6.50pm,**	**13th March**	**3.56m**	**13th**	**9.7m**	**26th**
Episode 3	**6.50pm,**	**20th March**	**2.96m**	**15th**	**8.3m**	**45th**
Episode 4	**6.50pm,**	**27th March**	**3.37m**	**12th**	**7.8m**	**40th**
Episode 5	**6.20pm,**	**3rd April**	**3.10m**	**13th**	**8.3m**	**39th**
Episode 6	**6.50pm,**	**10th April**	**3.04m**	**15th**	**8.5m**	**47th**

Other repeat details:

Edited compilation. in 1972	**27th December**	**8.7 m**	**51st**
Edited compilation in 1974	**27th May**	**4.64m**	**99th**

The 27/5/74 repeat was not billed in Radio Times - it replaced a programme lost due to industrial action at the BBC.

NB: Comparisons between pre- and post-1980 viewing figures are not entirely fair or accurate representations of changes in viewer taste. The methods of calculating figures was different for JICTAR (pre-'80) and BARB (post-'80).

The latest batch of fantasy-based BBC Home Video releases launched on March 2nd secured a remarkable victory in their first on-sale week, with all three *Doctor Who* tapes and both *Red Dwarf* releases finding themselves within the Top 10 sellers on the CIN/Gallup survey.

After the seemingly endless domination of the two top spots in the chart by *Robin Hood: Prince of Thieves* and *Fantasia* respectively, the next best seller and highest new entry at Number 3 was *Logopolis*. Then came half of the March *Red Dwarf* issues at 4, *Castrovalva* was at 6 with the other *Red Dwarf* tape at 7. Last, but by no means least, *The Pertwee Years* entered at Number 8. These, along with the best selling *Pingu the Penguin* collection at 9 gave BBC Home Video an outright majority in the Top Ten.

Once again, such is the mayfly-like survival record of such things, none of those six BBC hits were in the Top Ten the next week. Indeed only the two *Red Dwarf* tapes (and dear old *Pingu*) were still in the Top Twenty, whilst *Logopolis* had dropped to Number 24. *Castrovalva* was down to 28 and *The Pertwee Years* all the way down to Number 39.

Meanwhile, the three new *Star Trek: The Next Generation* volumes which featured Season Four adventures, still unseen on British TV, all appeared within the Top Ten. But for how long...

Mark Wyman

BACK ISSUES

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

(BACK IN STOCK - LIMITED SUPPLY)
DWM148 Sylvester McCoy poster. Season 25 Special Effects; *Silver Nemesis* on location; Eric Saward on script editing and book writing; Strip: *Invaders from Gantac*: 1 by Grant, Griffiths and Smith.

(BACK IN STOCK - LIMITED SUPPLY)
DWM150 Special 52-page celebratory issue. *The Ice Warriors* archive; BBC archives examined; Rare photographs from *The Daleks' Master Plan*; Nostalgia: *The Tomb of the Cybermen*; Strip: *Invaders from Gantac*: 3.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs;. Strip: *Nemesis of the Daleks: 1* by Starkings, Tomlinson and Sullivan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with *Ghost Light's* Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*). Strip: *Train-Flight: 2*.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.

(BACK IN STOCK)
DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Virgin Editor Peter Darvill-Evans plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Davi-son poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing and a *The Tomb of the Cybermen* mini-poster. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 Who's America; *The Visitation* Nostalgia; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3*.

DWM 178 *Slipback* archive, fact file and recording feature. Sophie Aldred on making *Ghost Light*. interviews with Mary Tamm and novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; Merchandise feature. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes Lloyd, director Chris Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below* by John Peel and John Stokes , *The Daleks: 2* plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Heliotrope Bouquet: 1* by Abnett and Sullivan.

DWM 182 Free Daleks-Cybermen War Poster. interviews with Clinton Greyn and director Darrol Blake. Special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Moore and Gibbons plus *The Daleks: 3* .

DWM 183 *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* Nostalgia; Pertwee and McCoy interviewed. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5*.

DWM 185 Free Postcards; *The War Machines* archive; rare stills from *The Time Meddler*. Interviews with writer Ian Stuart Black and director Michael Ferguson. C Bidmead's contribution to the early Eighties. Brief Encounter *Ships* by Woolley and Lambert; Strips: *The Grief: 1* by Abnett and Danks plus *The Daleks: 6 & 7*.

DWM 186 Free Postcards *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with Archie Lauchlin. What the Papers Said: The Hartnell Era. Interview: Tony Caunter; After Image: *The Sea Devils*; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief. 2* plus *The Daleks 8*.

DWM 187 Free Postcards Anneke Wills interview. *The Deadly Assassin* archive, interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley. What the Papers Said: *2*; Brief Encounter: *A Romantic Evening* by Fowles and Griffin, Strips: *The Grief 3* plus *The Daleks 9*

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER SPECIAL 1991

Full update location listings features from DWM over the last two years, including feature material on the making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Paul Cornell, Gary Frank and Stephen Baskerville.

WINTER SPECIAL 1991

Fifty-two page UNIT Special. Free poster, details on the making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

In 1966, two youngsters entered the TARDIS to join the Doctor on his adventures. Ben Jackson, the sailor, and Polly, a scientist's secretary. Playing Polly was actress Anneke Wills and to date interviews with her have been very rare. This interview, by Stephen James Walker, was originally printed in *The Frame* Magazine last year, and appears here with the kind permission of the editors and Anneke Wills herself.

ANNEKE WILLS

Of all the actors and actresses to have played a major rôle in *Doctor Who*, by far the most elusive has been Anneke Wills, who portrayed the character of Polly in nine stories of the Sixties. The last time she was interviewed about her work on the series was as long ago as 1973, for the tenth anniversary special publication produced by *Radio Times*. Since then, her whereabouts have been something of a mystery to the series' fans. After some years of making enquiries, I recently succeeded in tracking Anneke down to her home in Canada.

Before asking her about her work on *Doctor Who*, I was interested to know about the earlier part of her career. How had she got into acting in the first place?

"I started as a child. I did a movie when I was eleven, which was a very wonderful and exciting experience. It was called *Child's Play*, and was about some kids who worked out how to make an atom bomb, and actually did it! It was based on a true story, believe it or not.

EARLY DAYS

Anyway, everybody in that movie was going to a drama school, so I thought 'Right, well that's what I want to do'. I got a scholarship to a school called the Arts Educational, and went there when I was twelve, for about four years. During that time I did lots and lots of kids' telly and things like that, and got to be quite a seasoned actress!

"I was reminded only last night of something I appeared in at that time. I was watching a programme about David Suzuki, who is a very brilliant environmental scientist here in Canada, and I was struck by what a nice English voice the narrator had. When the credits came up I saw that it was Hywel Bennett, and I thought 'Aha! I was in a series with him once!' It was called *The Prince and the Pauper*, and Hywel played the lead rôles.

"Of course, television was still in its early days then – I mean, I even worked at Alexandra Palace. It all went out live, so if you made a mistake it was right there on the screen; and, what's more, if you did a play on a Thursday you would often have to go back the following Sunday and do it all over again for the repeat!

"After leaving Arts Educational I went to RADA, but subsequently got kicked out. As you probably know, the same thing happened to a lot of extremely distinguished people – John Gielgud among them – so I feel in good company there! Basically I was too full of myself: I thought that as I'd already been working for five years I didn't need any more teaching!

"I went back to work and did various

Anneke Wills remembers Patrick Troughton as just being "really beautiful to work with". Photo © Topham

bits and pieces, gradually building up my experience, slowly getting better. I had leads in *Armchair Theatre* and things of that sort, appeared in serials like *The Saint* and *The Avengers*. . . To be honest, I can't remember everything I did. That was one of my big stumbling blocks as an actress: I would always forget what I'd done! I'd go in to audition for a director and he'd say 'Well, what was the last thing you did?', and I wouldn't be able to remember!

"By this time, of course, pre-recording had come in, but there was still a problem about editing. If you made a mistake and they had to stop and cut the tape there was all hell to pay, because once a tape had been cut it couldn't be re-used, and it was very expensive. If it was something technical which went wrong it wasn't so bad, but if it was *you*, which sometimes it would be, well. . . For instance, on one occasion I had a big part starring opposite Richard Vernon in a play called *No Baby, No Baby At All*. I was really very, very nervous, and I blew it; I didn't know who I was any more, never mind what I was doing there, so I just had to say 'Oh god, I'm sorry, I've lost it'. It was just terrible. Everybody in the studio was kind of groaning, and I felt so small, It was really hard to start again for the retake!"

INTO *WHO*

On the subject of *Doctor Who*, I wondered how she had got the part of Polly.

"I suppose I must have gone for an audition, probably with a lot of other people, but I'm afraid I can't remember that either! Certainly I was an avid watcher of the series – I *loved* it – so to get to act in it was just a complete treat."

When Polly was introduced, in the Season Three story *The War Machines*, she was presented very much as a contemporary, 'Swinging Sixties' character. How had Anneke approached the rôle?

"At the time, I remember, *The Avengers* was very popular, and we'd had Honor Blackman in her black leather gear, chucking people over her shoulder and so on. The trend was towards these kind of macho heroines. I wanted to go against that and make Polly a complete *coward!* It was probably part of my own personality; I just decided that whenever Polly encountered a monster she was going to scream and say 'Let's run away, let's hide', rather than being the brave one. So I remember I brought that into the character. As for the 'Swinging Sixties' aspect, well, I certainly remember wearing ridiculously short skirts – barely covering my knickers! – and that was all part of the scene at the time."

How had she and her fellow newcomer Michael Craze (Ben) coped with settling into such a well-established series – and one which was just about to change its lead actor?

"We had a lot of support there because, as you probably have heard from other people, Bill Hartnell was a very tricky character. Very, *very* tricky. So the rest of the cast would stick together, and have a sort of reality check!

"His departure was all pretty emotional, I think, and rather difficult. Also, everybody was a bit worried, because there was no knowing whether or not the public would accept the transformation. Later, or course, it became an accepted feature of *Doctor Who*, but that was the first time it had been done, and the production team were very concerned about it. They weren't sure if the series would have as much support from everybody as it had before. But of course it did, because Pat Troughton was just incredible!"

INTO TROUGHTON

Were Anneke's fondest memories of the series from the period when Patrick Troughton was the Doctor?

"Absolutely. We just had such fun. He was really beautiful to work with."

And also, apparently, something of a practical joker. . ?

"Ah, yes, he loved practical jokes – except when they were played on him! I remember one time during rehearsals Michael Craze and I came out wearing T-shirts printed with the words 'Bring Back Bill Hartnell', but the joke rebounded on us because he was really upset! Then on another occasion – it may have been his birthday – we bought him a pair of socks as a present, but only gave him one of them (at least, I think that's what we did!) We couldn't have teased him like that if we hadn't loved him – we were a very, very close team – but he got quite upset. We then had to go him and say 'Look, we're terribly sorry, you know this was just a joke!" That was all part of his intense sensitivity, which also made him such a brilliant actor."

The production schedule at that point in the series' history was extremely tight, as Anneke explained:

"We recorded an episode every Saturday night, only a week ahead of transmission. I had my two children by then, and they would be at home watching *Doctor Who* on TV while I was actually making the next episode in the studio! I know one week they were watching a scene where I got gobbled up by a monster or something, and they were asking their father 'Er. . . is Mummy coming home again?'"

During Anneke's time in the series, the Doctor and his companions encountered a number of monstrous alien races, including the Daleks (in *The Power of the Daleks*) and the Cybermen (in *The Tenth Planet* and *The Moonbase*). I wondered what it had been like playing opposite actors whose features were completely concealed behind heavy costume and make-up.

"Well, it was fine, because you could work everything out in rehearsal – it was ▶

Cybermen were just one of the menaces Ben and Polly fought against. Photo © BBC

Ben (Michael Craze), the Doctor (Patrick Troughton) and Polly worry about the unconscious Jamie (Frazer Hines) in *The Moonbase*. The surviving episodes from this story will soon be available on BBC Home Video. Photo © BBC Video

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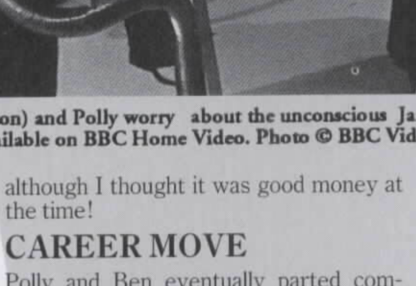
only in the studio that they would have their full costume and make-up on. The Dalek actors, for example, would sit there with their tops off, reading their scripts just like everybody else. The main thing I remember about the early Cybermen is the struggle the props boys had to bring off all the effects, like the foam which had to spurt out of their chest units when they died. That was great fun!

"For me, the most difficult aspect of the one set on the Moon was having to wear an incredibly painful harness for the scenes where we were flying around on Kirby wires. It was a weird sort of jock strap thing which came up between your legs and hooked onto some straps which went over your shoulders. There was a gap of about two feet between the shoulder straps and the rest of the harness, so the dressers would get you to bend over while they hooked it up. Then they'd say 'Now straighten' – and you were in complete agony! To make matters worse, we also had to wear transparent plastic globes over our heads, as spacesuit helmets. It was a stinking hot studio, so these globes were quickly steamed up and we couldn't see a thing!

"It was quite ironic, really, because beforehand I'd thought 'we're going to have such fun here, flying around the moon', and it turned out to be just intense torture! And I might tell you we were paid very little in those days – although I thought it was good money at the time!

CAREER MOVE

Polly and Ben eventually parted company with the Doctor at the end of the 1967 story *The Faceless Ones*. I asked Anneke why she and Michael Craze had left the series.



Unable to see through the steamed up headglobe, Polly on the surface of the moon. Photo © BBC Video

"Well, we were offered contracts for another eighteen months, or whatever if was, but we both decided that if we didn't get out quickly we'd be so type-cast that we'd never be able to work again. So although it was really hard to give up the security and the good money and everything else that went with it, as an actor you just have to keep moving on. We were sad to leave, though. I remember shooting our final scene, and it was really very emotional.

"As it happened, we were right to be worried about type-casting. I don't know about Michael, but I was out of work for about nine months after that."

Eventually, Anneke did win another major rôle, in an ATV series entitled *The Strange Report*. Filmed in sxiteen colour episodes in 1968, this entertaining crime drama starred Anthony Quayle as ex-police criminologist Adam Strange. Anneke played his next-door neighbour, Evelyn McLean, who frequently got caught up in his adventures.

"I think that was the next thing I did after *Doctor Who*. It took about six months to make, and once we'd finished it the producers came to us and said 'OK, now we're going to go to the States and do a second series. Are you in?' So again I had to decide whether or not I wanted to carry on. I remember I talked it over with Anthony Quayle and he said

'Well, let's sit down quietly and decide what we want to do with our lives.' After we'd sat down and thought about it he said 'I want to get in my boat and take a long holiday on the canals of France', and I said 'I want to go into the country and grow vegetables'! And that's exactly what we both did! I think the work involved in filming *The Strange Report* had been so intense that it had really finished us both off.

"So anyway, I then moved into the country. My husband, Michael Gough, was making a film called *The Go-Betweens*, and while he was doing that I found us a house in Norfolk. I never actually went back to London, I was so determined! I found the house, moved in, and had all the furniture sent up. As far as I was concerned, that was the end of my acting career: 'I've done acting', I said.

"I think it was in 1979 or 1980 that I left England, my husband and I having split up. I went to Belgium first of all, then lived in India for a while, and later returned to Belgium. Since then I've spent a lot time in the States. I've been all over the place, really, but finally kind of settled down on this little island in Canada! I've only once been back to England, for a short visit."

Although Anneke had thought that her acting career was over when she left England, this proved to be not quite the case, as she told me:

Polly was part of the 'Swinging Sixties'. Photo © BBC

"The thing was, I couldn't get away from it! While I was in India I lived in an ashram – a sort of religious retreat – following a spiritual path, so to speak. One day, I was sitting there in this ashram and somebody came up to me and said 'Aha! You were in *Doctor Who*, weren't you? Well, we want you to do some acting with us.' So then I got involved in doing some Shakespeare in the theatre in India.

"You see, *Doctor Who* is something which has followed me around. It's something I've never been able to let go of – not that I've ever wanted to!"

Had she done any other stage work, prior to those performances in India?

"Oh yes, of course. In the early days, one always managed to fit in some theatre work. As a child I remember understudying a young actress called Julia Lockwood in the role of *Alice in Wonderland* – that was when I was about twelve! Then I went off and did Summer shows and stuff like that. Nothing big, nothing in the West End. Later, when I got married and had children, I didn't want to do any more theatre because I didn't want to be away from home.

"Actually, the last thing I did, theatre-wise, was to *direct* a play, just a couple of years ago in Canada. It was an absolutely billiant Japanese play called *Rashomon*, which I stumbled across. Kurosawa made a film of it originally, and there was also a theatre production in New York with Claire Bloom and Rod Steiger. Anyway, we played it here locally and it was a tremendous success! That was very exciting, and I would like to do more.

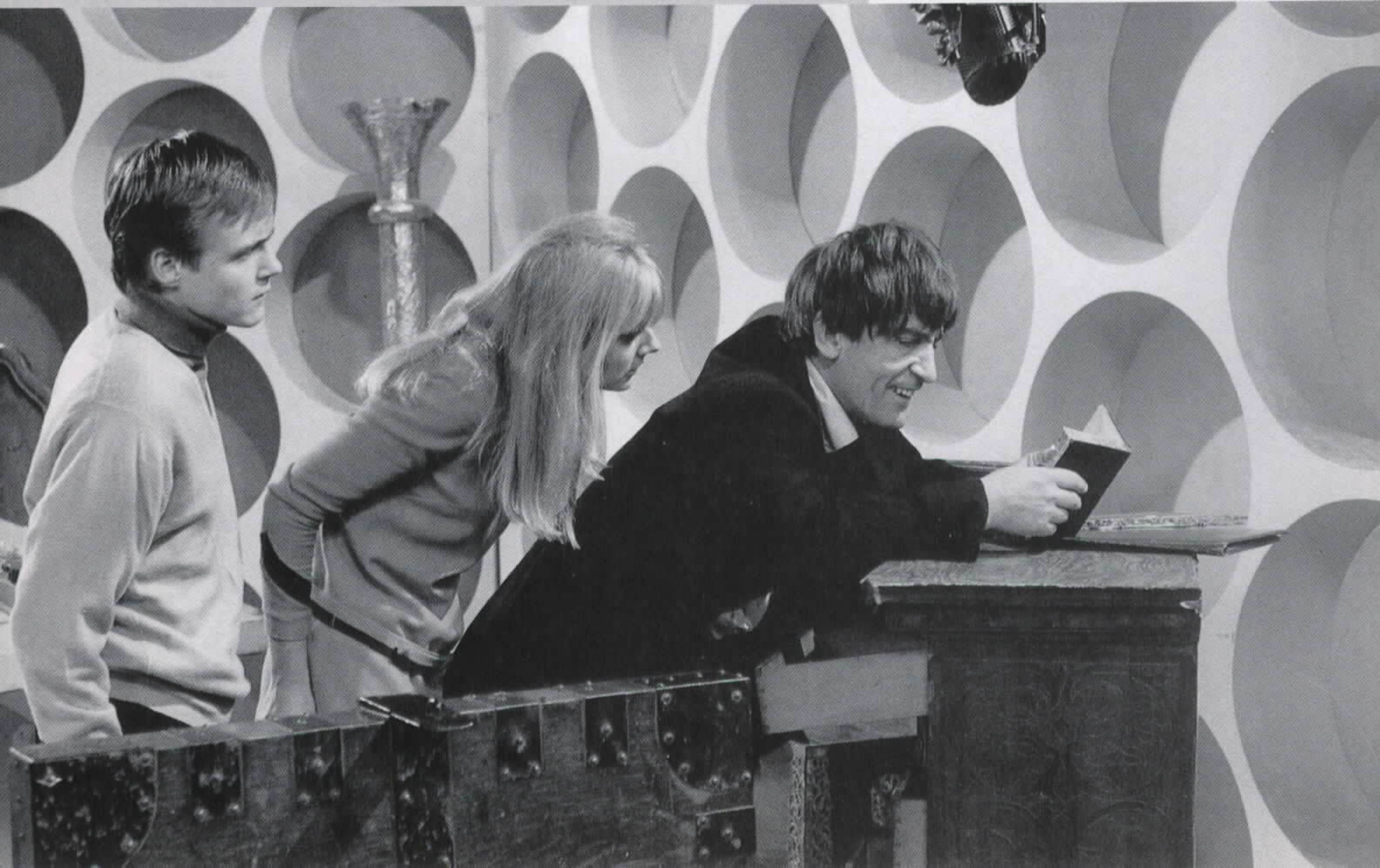
"Nowadays, though, my main line of work is interior decoration, which is something I've done virtually all my life in between other things. I would do my own houses when I lived in England, and other people's too. At one point I did David Niven's house. I'm also a painter; I've always made money doing paintings. Way back, before *Doctor Who* even, I was selling paintings to other actors, so there are probably quite a few people in Englnd with Anneke Wills originals hanging on their walls!"

Finally, I asked Anneke how she would sum up her feelings towards *Doctor Who* today.

"I think it's wonderful that the enthusiam for *Doctor Who* still lives on. As the years roll by, I am constantly struck by how good it was, and it has certainly been very much a part of my life. So many English people I meet in my travels are blown away – *still* – to know that I was Polly, who was very much a part of *their* lives as they tuned in every Saturday to watch their favourite programme!"

Stephen James Walker

Ben and Polly try to understand what has happened to the Doctor after his regeneration in *The Power of the Daleks*. Photo © BBC



What the PAPERS SAID

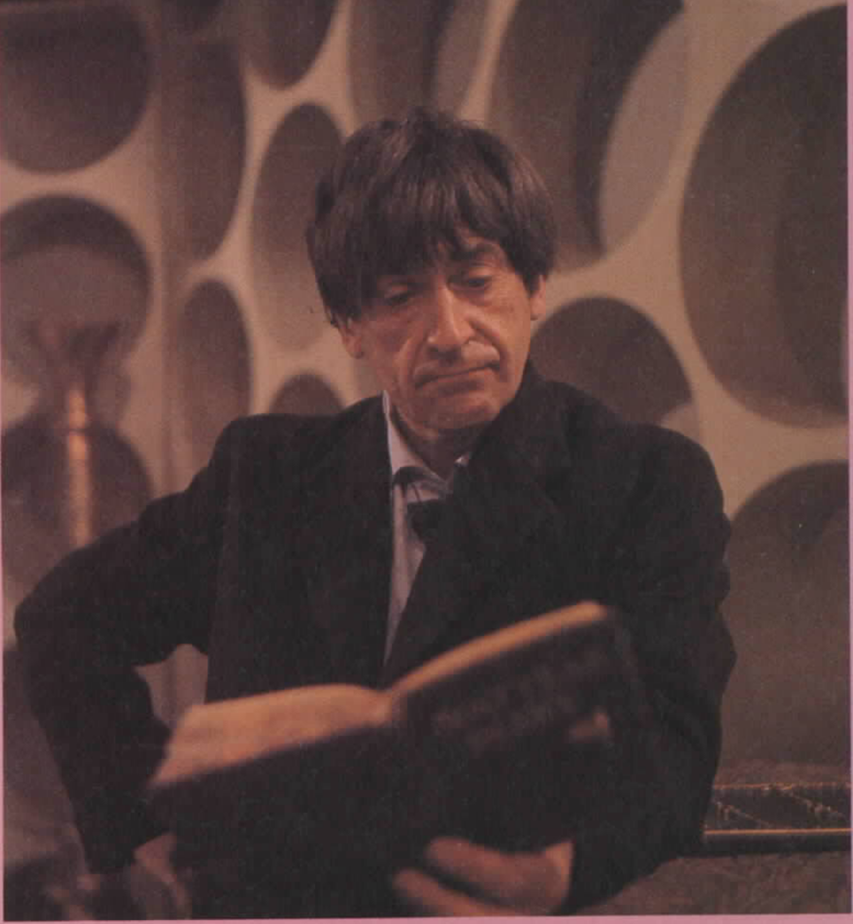


Photo © BBC

There was relatively little press comment accompanying Patrick Troughton's arrival as the Doctor in 1966. Although this may seem surprising to those used to the tabloid extravaganzas of the Eighties, television viewers and critics alike appeared to see little new in the concept of regeneration. After all, despite claims as to its novelty, the three *Quatermass* serials (perhaps one of *Doctor Who*'s most obvious predecessors) had seen different actors in the lead rôle with little complaint from a public perfectly capable of suspending its disbelief. The difference with *Doctor Who* was that it came up with a conceivable explanation for the changeover!

Another factor accounting for the complacency of the press was that the programme had fallen from grace in the eyes of Fleet Street's television reviewers. Historical stories were proving highly unpopular, as were science fiction tales such as *The Web Planet* and *The Chase* which came in for particularly aggressive criticism. As the first Doctor's era came to a close, it seemed as though William Hartnell had taken the last of the positive press with him.

THE NEW DOCTOR

One woman who kept a particularly close eye on the Troughton era was *The Morning Star*'s television critic, Ann Lawrence. She had previously condemned *The Tenth Planet*, claiming that following this, *Doctor Who*: "could hardly get worse." Nevertheless, with *The Underwater Menace* she noted that the programme had plumetted to new depths!

"Watching *Dr Who* is becoming increasingly painful," she wrote on 25th January 1967. "The absurdity of the futurist stories in this series have always been noticeable. Somehow, however, William Hartnell's *Dr Who*, always managed to give a certain diginity to the part, in spite of all the nonsense, and one could not help almost believing in him. Patrick Troughton's *Dr Who* is a clown, looking and acting sometimes like one of the Marx Brothers. Instead of modifying nonsense, his interpretation of the part only heightens it. Still, he has my sympathy wrestling with a script like that!"

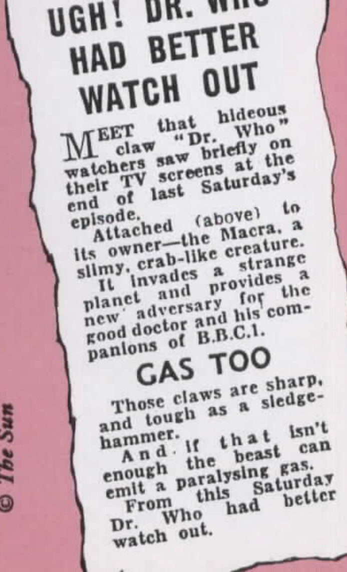
After pouring perhaps understandable scorn on Professor Zaroff's attempt to destroy the world by unleashing the Earth's core, Mrs Lawrence then queried his ability to replace human respiratory organs with plastic gills. "I am quite prepared to accept that science fiction writers are entitled to give free rein to their imaginations regarding things about which we generally know nothing," she summed up, in her criticism of Geoffrey Orme's script, "but when they appear not only to ignore, but to be completely ignorant of the most basic and observable laws of science then it's no longer entertaining . . . I feel that the futurist stories of *Dr Who* are an awful let down. They are just not good enough for the children, and my own youngsters' interest has declined markedly."

GETTING BETTER

These harsh words were a far cry from the reprieve Mrs Lawrence printed in her column the following month. "The present futuristic episode of *Dr Who* is of a much higher quality than we have been used to for some time," she wrote of *The Moonbase* on 22nd February. "Written by Kit Pedler, himself a scientist and research worker, the present adventure of the Tardis has a better-balanced mixture of science and fiction."

However, things still weren't perfect and Polly's screaming was singled out as a cause for particular concern. "Isn't it possible to allow her a slightly more intelligent reaction to sudden shock?"

After Season Four came to its explosive climax, Mrs Lawrence noted on 22nd August that: "The indestructible *Dr Who* deserves his holiday after having polished



UGH! DR. WHO HAD BETTER WATCH OUT

MEET that hideous claw "Dr. Who" watchers saw briefly on their TV screens at the end of last Saturday's episode.

Attached (above) to its owner—the Macra, a slimy, crab-like creature.

It invades a strange planet and provides a new adversary for the good doctor and his companions of B.B.C.1.

GAS TOO

Those claws are sharp, and tough as a sledgehammer.

And if that isn't enough the beast can emit a paralysing gas.

From this Saturday Dr. Who had better watch out.

© The Sun

off the Daleks well and truly this time (I hope!). Ludicrous as these creatures seem to the adult, they have been universally popular with the children. I did not understand why until the adventure with the Cybermen earlier this year – these were robots in human form with distorted faces, and they gave my daughter nightmares. When I asked her why she was frightened of the Cybermen but not of the Daleks, she replied that the Cybermen looked like terrible human beings, whereas the Daleks were just Daleks."

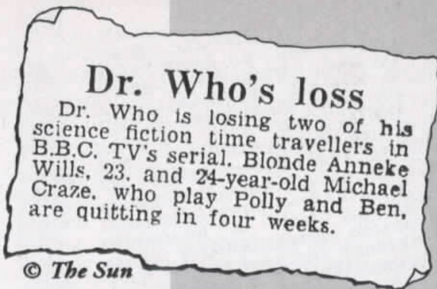
As 1967, and Season Five, progressed it seemed that the spirit of the summer of love had rubbed off on Julian Critchley, television critic of *The Times*. On 4th September he explained that: *"Doctor Who* has a time machine that allows him to voyage back and forth across the universe intervening, on instructions from Lime Grove, in the events of both the past and the future." Following an introduction to *The Tomb of the Cybermen* for the uninitiated, Mr Critchley summised that:

Photo © BBC Video

"*Doctor Who* is the most successful of children's programmes because it has matched its science fiction setting with good story telling, and the most ingenious array of props and electronic sound effects. The children can identify, too, with *Doctor Who*'s child companions. But most important of all, *Doctor Who*'s infallibility is a device that allows even a nervous child to believe that in spite of the most alarming experiences, all will be well in the end. It is reality, or what passes for it, that children find truly terrifying."

ON THE COUCH

Francis Hope also put *Doctor Who* on the psychiatrist's couch for what was possibly the first truly in-depth analysis of the programme. Writing in *The New Statesman* on 22nd March 1968, Mr Hope's attention perhaps served as recognition of a programme well on the way to becoming an institution. He began by introducing the concept of: "children's programmes-really-for-adults such as *The Magic Roundabout* . . . the greatest of these, the all time Daddy's electric train, is surely *Dr Who*. It is just too frightening for some children . . . I know many households where the programme's name is forbidden in case the older children acquired a taste for it and the younger ones refuse to be excluded. There is nothing like being dragged out of bed by juvenile nightmares for blunting the finer edges of one's aesthetic judgement."



Dr. Who's loss

Dr. Who is losing two of his science fiction time travellers in B.B.C. TV's serial. Blonde Anneke Wills, 23, and 24-year-old Michael Craze, who play Polly and Ben, are quitting in four weeks.

© *The Sun*

Whilst approving of *Doctor Who*'s concept, despite bemoaning a: "lack of moral centrality", Mr Hope expressed concern that: "the strains of constant production are beginning to tell. Last week some rather fierce seaweed gushed out of a ventilator and advanced on the captive Victoria Waterfield: it was only three weeks ago that a similar ventilator admitted billowing clouds of the sinister fungus choking London's Underground. Fungus to seaweed is not the widest gamut in the world, and everyone might benefit from a pattern of six weeks on and six weeks off rather than the present continuous stream of six episode adventures. The Doctor is also, by my reckoning, due for a change of youthful companions. Frazer Hines's Jamie is growing more warmly pig headed and Victoria Waterfield more vulnerably wet all the time. There must be children accompanying the Doctor, or so the basic rules of the game demand, but both of these two were acquired on the Tardis's markedly more feeble excursions into the past, and they still trail some clouds of costume drama whimsy about them."

Having shot *The Web of Fear* and *Fury From the Deep* down in flames, Mr Hope then turned his attention away from the much maligned foam machine onto the subject of the equally much maligned Daleks. "Science fiction plays on our terror of a future out of control, and should stick to its past, which is our 'what next?' A Dalek in a Victorian antique dealer's study is merely a comic anachronism; a Dalek next week or next decade is on the margin of being a terrifying possibility. The When is more important than The Who."

Dismissing the Daleks as: "so comic, they are domesticated at the best of times," Mr Hope indicated a preference for *The Faceless Ones* – "the most genuinely terrifying recent adventure . . . human spirits, which also involved a corpse like material 'shadow', were stored away in the car park at London Airport. Where else could one put such themes?"

Image © BBC

Whilst stamping his approval on this, and other serials such as *The Enemy of the World*, Mr Hope was nevertheless disappointed with the show's presentation. "To become truly modish, a cult on the scale of *The Avengers* – a possibly undesirable consummation – *Dr Who* would have to sharpen its visual style. The opening titles were picked out years ago by *The Times Literary Supplement* in a special number devoted to the avant garde, and Ron Grainer's backing is as weirdly memorable as anything since *Journey Into Space*. But once in the main body of the story, the camera work dwindles: the Underground, even the deserted Underground, is a familar property, and last Sunday's episode included some ludicrous larking about on a beach which was the soggiest possible echo of the obligatory seaside scene in the working class melodramas of the Fifties."

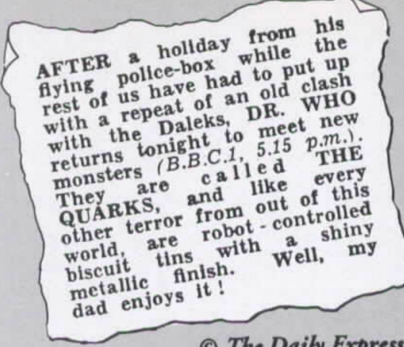
However, when all was said and done: "*Dr Who* is obviously one of the BBC's great box office successes, and no amount of peripheral niggling will alter the fact . . . By comparison with much of the literary science fiction available, *Dr Who* is crude indeed, but a new medium doth make children of us all. *Dr Who* in colour will be able to get away with anything – for a while."

GROWING AFFECTION

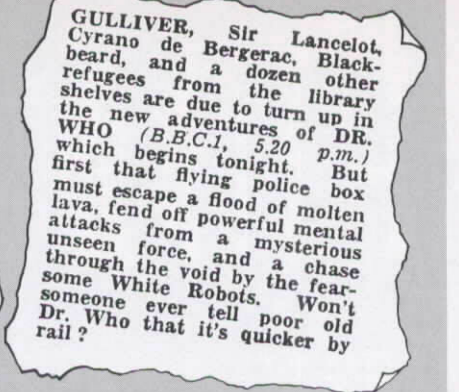
Whilst that remained to be seen, at least jazz musician, art expert and writer George Melly could take comfort from the fact that what *Doctor Who* had to offer was preferable to the latest American import, "aimed, presumably at adolescents and described as 'A new adventure series into the fourth dimension,' *The Time Tunnel* on BBC1 turned out to be a four-star bore." He wrote in *The Observer* on 14th August: "It isn't a patch on *Dr Who* where quirkiness, bad temper and a respect for the individual more than compensate for the occasional cut price monster."

Photo © BBC Video

The public's growing affection towards the programme was also mirrored by Martin Jackson, writing in *The Daily Express* on 14th September. After whetting viewers' appetites for *The Mind Robber* he warned that: "first that flying Police Box must escape a flood of molten lava, fend off powerful mental attacks from a mysterious unseen force, and a chase through the void by the feasome White Robots. Won't someone tell poor old *Dr Who* that it's quicker by rail?" ▶



AFTER a holiday from his flying police-box while the rest of us have had to put up with a repeat of an old clash with the Daleks, DR. WHO returns tonight to meet new monsters *(B.B.C.1, 5.15 p.m.).* They are called THE QUARKS, and like every other terror from out of this world, are robot-controlled biscuit tins with a shiny metallic finish. Well, my dad enjoys it!



GULLIVER, Sir Lancelot, Cyrano de Bergerac, Blackbeard, and a dozen other refugees from the library shelves are due to turn up in the new adventures of DR. WHO *(B.B.C.1, 5.20 p.m.)* which begins tonight. But first that flying police box must escape a flood of molten lava, fend off powerful mental attacks from a mysterious unseen force, and a chase through the void by the fearsome White Robots. Won't someone ever tell poor old Dr. Who that it's quicker by rail?

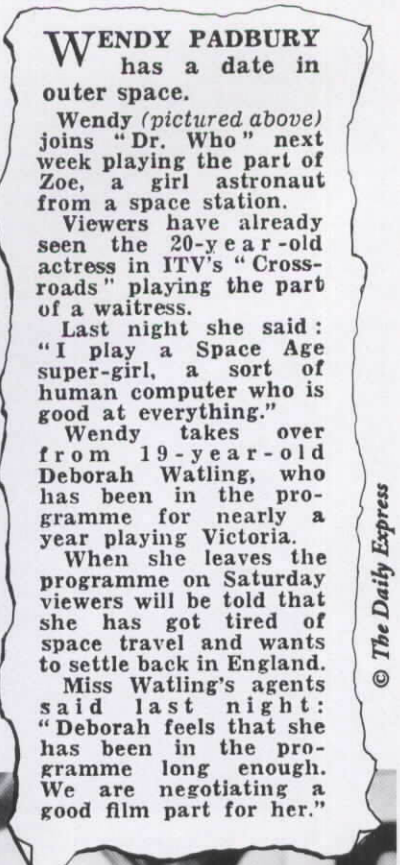
© *The Daily Express*

1969 arrived with the announcement of Patrick Troughton's decision to leave the programme. On 7th January *The Times*, in a short piece entitled '*Dr Who* Switch', informed readers that: "The BBC wants a new *Dr Who* for the Saturday afternoon television serial. Patrick Troughton, *Dr Who* since November, 1966, plans to quit the rôle this summer."

Production difficulties dictated he stayed longer than he initially intended – something that doubtless pleased former BBC man Stuart Hood who was perfectly happy with the way things were. Writing in *The Spectator* on 14th February, he observed that: "Having, at the end of the last adventure, survived engulfment in what looked suspiciously like a well-known brand of detergent, *Dr Who* is off again. This time in a space beacon and under attack from space pirates. As usual, these are threatening figures which contrive to behave like ultra-modern robots and yet look like a nightmare version of Homeric warriors. The archaising element in science fiction is curious and ought some day to be examined more closely. Why should visions of the future be peopled with bits and pieces from the myths of Greece and Rome? . . . What is the Doctor himself, after all, but a wily Odysseus, prepared to lie, to simulate, to feign death, matching his human cunning against giants and monsters or the machines which are their modern equivalent?"

Mr Hood was not only impressed by the programme's nods to the past, but by *The Space Pirates'* visions of the future. The serial's space walking sequences were: "so excellently simulated that for a moment or two I was undecided whether what I saw as not perhaps a piece of documentary film fed into the programme. It is one of the great strengths of *Dr Who* that, while it refers back to architypal situations involving extreme danger and survival from it, it also aims at credibility in detail."

Concluding with a look towards *Doctor Who*'s then-uncertain future, Mr Hood claimed: "What gives an added frisson to the present series are the newspaper reports that *Dr Who* is to retire at the end of the present season. This means – if the reports are true – that sooner or later the latter-day man of many wiles is not going to get away with it any longer. My circle of child-viewers had prematurely decided that he could not survive the detergent. They are now in a state of agreeable tension over his chances in space. What is interesting is that they are perfectly aware that if the Doctor dies it will be because of decisions taken in the real world by the real man who acts the part. They are perfectly capable, in other words, of distinguishing between the world of fantasy, to which



WENDY PADBURY has a date in outer space.

Wendy *(pictured above)* joins "Dr. Who" next week playing the part of Zoe, a girl astronaut from a space station.

Viewers have already seen the 20-year-old actress in ITV's "Crossroads" playing the part of a waitress.

Last night she said: "I play a Space Age super-girl, a sort of human computer who is good at everything."

Wendy takes over from 19-year-old Deborah Watling, who has been in the programme for nearly a year playing Victoria.

When she leaves the programme on Saturday viewers will be told that she has got tired of space travel and wants to settle back in England.

Miss Watling's agents said last night: "Deborah feels that she has been in the programme long enough. We are negotiating a good film part for her."

© *The Daily Express*

The Doctor (Patrick Troughton) and Zoe (Wendy Padbury) trying to work out if it would be quicker by rail in *The Mind Robber*. Photo © BBC Video

Fighting *The War Games* **Photo © BBC Video**

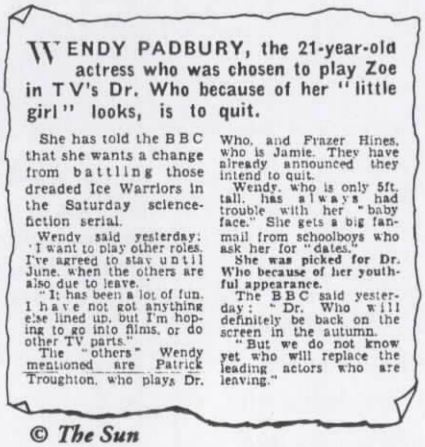
they look forward with such anticipation each Saturday, and everyday life."

As Patrick Troughton's era of *Doctor Who* came to a close, the occasion was marked by Ann Lawrence who was disappointingly castigating after a period of such sustained favourable opinion and good will. Writing in *The Morning Star* of 21st May she complained that: "The present series of *Dr Who* is marked by an uncalled-for degree of violence. Bearing in mind that *Dr Who* is compulsive viewing for a very large number of children, and often very young ones at that, this wholesale killing of people in *The War Lords* is unsuitable, to say the least." Mrs Lawrence advocated the need to: "keep up the fantasy and give the children the opportunity to escape from war and destruction . . . There is enough of it in the news bulletin following *Dr Who*.

"If this present series is an indication of the kind of new *Dr Who* we shall be treated to later in the year, then I would prefer the whole thing to fold up and the Doctor never to be heard of again."

If this truly was Mrs Lawrence's wish then she would doubtless have been disappointed had she browsed *The Times* of 21st June. A straight to the point article pronounced "Dr Jon Who" and noted that: "Jon Pertwee, the comedian and actor, will be the new *Dr Who* on BBC television when the programme returns after the summer break next January. He will be the third *Dr Who* in the television serial, which has run for six years."

If anything can be implied from the press criticism of the Troughton years it is surely that the production teams of the day were either acting on Fleet Street's constructive criticism, or that it reflected enough public opinion to warrant change. Over ambitious tales such as *The Web Planet* were never attempted again, historical stories were soon ditched and the ill-informed science Ann Lawrence complained of in 1967 was at least partly counter-balanced by the increased contributions of Dr Kit Pedler and stories such as *The Space Pirates*. Interesting developments amongst the journalism of the day included the emergence of the 'psychological analysis' of the programme, although Stuart Hood and Ann Lawrence's views illustrated a lack of consensus in the area. Perhaps a more detrimental aspect of the press criticism was that concerning violence in the show. This emerged for the first time in 1969 and, despite the widescale acceptance of *Doctor Who*, began a debate that wasn't going to go away in the Seventies.



WENDY PADBURY, the 21-year-old actress who was chosen to play Zoe in TV's Dr. Who because of her "little girl" looks, is to quit.

She has told the BBC that she wants a change from battling those dreaded Ice Warriors in the Saturday science-fiction serial.

Wendy said yesterday: 'I want to play other roles. I've agreed to stay until June, when the others are also due to leave.'

"It has been a lot of fun. I have not got anything else lined up, but I'm hoping to go into films, or do other TV parts."

The "others" Wendy mentioned are Patrick Troughton, who plays Dr. Who, and Frazer Hines, who is Jamie. They have already announced they intend to quit.

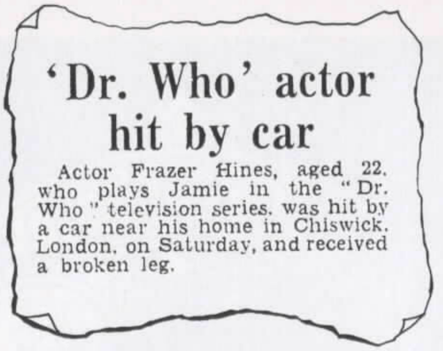
Wendy, who is only 5ft. tall, has always had trouble with her "baby face." She gets a big fan-mail from schoolboys who ask her for "dates."

She was picked for Dr. Who because of her youthful appearance.

The BBC said yesterday: "Dr. Who will definitely be back on the screen in the autumn.

"But we do not know yet who will replace the leading actors who are leaving."

© *The Sun*



'Dr. Who' actor hit by car

Actor Frazer Hines, aged 22, who plays Jamie in the "Dr. Who" television series, was hit by a car near his home in Chiswick, London, on Saturday, and received a broken leg.

© *The Daily Mirror*

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

A

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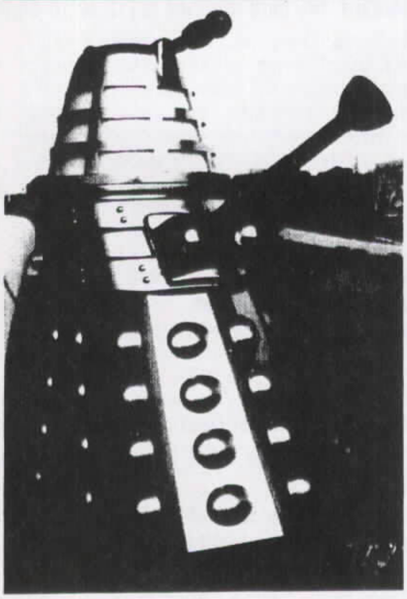

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ACTING THE PARTS

▶Tim Piggot-Smith◀

Photo © ARAB

Tim Piggott-Smith is probably best known to television viewers today as *The Chief* in ITV's top rated adventure series. However, he has appeared twice in *Doctor Who* during his career, firstly as Captain Harker in *The Claws of Axos*, due out on BBC Home Video this month, and more recently as Marco, Prince Guiliano's companion in *The Masque of Mandragora* which was released on video last Autumn.

"I remember my two *Doctor Who*s very well. Harker was my first speaking part on television who, I remember, had to come into an office and pull a prop from behind a desk saying 'This is an elementary bugging device!' I was a soldier, although not one of Nicholas [The Brigadier] Courtney's mob! I actually had the honour of arresting the Brig, much to his annoyance. Everyone knew who was wearing the moustache in *that* battalion!

"It was quite a small part, stretched over two episodes. I think I made about sixty pounds, so it didn't exactly make the bank manager happy! It came at a time when I was establishing myself as an actor; I had done nothing but theatre work for seven years, so I did *Doctor Who* for a change. I do prefer theatre, though, it's just *the* medium for me. You get such a terrific response. Last night, after the performance of the play I'm doing now, the Regional Arts Board Director said he'd never heard a response like it."

Doctor Who often seems to follow actors around who have been in it for the rest of their careers. Does Tim like this attention?

"Oh yes. In fact someone even kindly sent me a review of the video release of *The Masque of Mandragora* from **Doctor Who Magazine**. I haven't done any conventions or anything, although I was going to go to one in Sheffield. I told the organisers to contact me when I got up there with the play I was touring with but they never did. But if the timing was right, I'd love to go to one.

"I see Tom Baker quite a lot because we both do voice-over work for commercials and things. I often meet him in the back streets of Soho, in London! I adore him, and he was a brilliant Doctor."

The Claws of Axos involved working with another Doctor, Jon Pertwee. What memories of him does Tim have?

"I always thought of Jon as having played comedy all his life. It was funny that, because he took *Doctor Who* desperately seriously. I found that a little bit risible, because the material doesn't warrant that degree of gravity. I remember there was one sequence which he just couldn't learn. They had to write it on the studio floor in the end. To me that said that *anyone* would have gone round the bend learning it – it was *very* complex.

"Tom's theory of the programme, however, was wonderful. He thought that everyone under sixteen should be behind the sofa with fear and everyone else should be enjoying themselves enormously. For example, there was one scene in *The Masque of Mandragora*, where Hieronymous walks through a door after delivering a dramatic speech and Tom just says 'Sounds like a lot of old bosh to me!' That, for me, was the way it should be done. The kids wouldn't notice, but the adults could laugh along with Tom.

'I have lots of fond memories of *The Masque of Mandragora*. My son had just been born. Because my contribution to his upbringing was the night-time feed, in the studio everyone had to keep waking me up! We had a lot of laughs doing it – you looked *so* bloody silly in those wigs and costumes! They called Gareth Armstrong [Guiliano] and I Gert and Daisy! That was down to dear old Rodney Bennett, the director. Actually, I nearly got fired I think for laughing. We had one of these terrible jokes about Scarlatti, the torturer. Everytime he came towards us with the branding iron, with an S on the end, we just cracked up! ▶

Tom Baker, making *The Masque of Mandragora* fun for children and adults alike. Photo © BBC Video

Rodney got a bit upset about that!"

Apart from the costumes and wigs, *Doctor Who* is also a very technical show. Did Tim notice that at all?

"There were a lot of special effects. One of the important things about *Doctor Who* is that it has always been used to pioneer new ideas. On *Masque* in particular, they were sensational. I remember hanging round in the studio just to watch the work with CSO. People were so very dedicated to it. The man who ran the stunts outfit, Derek Ware had a philosophy of what was required and needed. He went for it in a very realistic way."

Having played another great fictional hero, Sherlock Holmes, would Tim consider playing the Doctor when the show returns to the TV screen?

"No, no I wouldn't. I remember saying to Tom Baker, whose career before *Doctor Who* was rich and varied, that it was going to affect his career, that he would be stereotyped. He just said 'Oh no, that's why I wear my hair this way. If I shave it off, grow a beard and things, it'll be fine.' That is the reason I wanted to leave *The Chief*. People just trap you."

What does Tim think about the actors who have played the Doctor and what should a future producer be looking for in an actor to bring out the best in the rôle?

"I think dear old Colin Baker was a misguided choice. He is a smashing actor; I've seen him on stage, but he really just didn't seem right to me. I looked in at Colin's episodes, to see how he was getting on, though. I used to watch it regularly in its early days, partly because it began at the time we got a television set. We didn't get one until I was sixteen and I used to love the old music! I thought it was fun to be involved in a programme I used to watch back then. I used to adore Patrick Troughton, I thought he was fine, very fine as the Doctor. He had a quirky sense of humour, akin to Tom Baker's, which I think really makes the show work at its best. It's there, it's totally believed in, but it still has its tongue somewhere in its cheek.

"There was a time with Jon Pertwee, with Roger Delgado as the Master, when everything went too serious, too far. Children were having nightmares because plastic daffodils were spraying suffocating film into peoples' faces and telephone cords had a life of their own. We talked about this when I was doing *Axos*. There were letters of concern at the state of things. I think *Doctor Who can* disturb people when it takes itself *too* seriously. When domestic objects have a life of their own, young kids could find that disturbing. When a Dalek enters a room, that's fantasy horror, which is different."

Having said he wouldn't play the Doctor on TV, what about the chance to do it if the big-budget movie came off?

"The bottom line is entertainment. If I liked the script, I think I'd be proud to be part of the lineage of people who've played the part. It's phenomenal, isn't it? It would also be difficult, a lot of responsibility. Another thing about *Doctor Who* is that it's a very sexy programme, a very clever combination. Katy Manning was very sexy, and Louise Jameson as well. She's a cracking girl. I remember she did something wonderful when she was in *Doctor Who*. I live next door to a man in Greenwich, whose eight year old son had leukemia. He was besotted with the programme and so I wrote to Tom and asked if there was any way he and Louise could come and see him as a sort of personal favour. She did and it really helped him. Remarkable girl.

"I do find the power of television almost frightening. I am always amazed at people's reaction to it. One does get some wacky letters; 'Do you like my new green curtains' and so on! The weird quality about television is that, unlike any other medium, it visits people's homes, which gives it that extra bit of power over people's lives.

"Perhaps that's why *Doctor Who* is such powerful television . . ."

Austen Atkinson-Broadbelt

Donald Hewlett

Photo by Graham Attwood

Twenty years is a long time in anybody's life, especially if you have been as busy as actor Donald Hewlett. Now a familiar face from series such as *It Ain't Half Hot, Mum* and *You Rang M'Lord*, Hewlett played the part of Sir George Hardiman way back in 1971 in *The Claws of Axos*, now out on BBC Home Video, one of the early adventures to feature the full UNIT 'family' of the Brigadier and company. But despite the two decade gap between the filming of the story and its release on video, Hewlett's memories of playing the Scientific Head of the Nuton Power Complex are vivid.

"I remember the rehearsals very clearly. There seemed to be very pretty girls with rubber pipes sticking out of them to suggest that they were going to be dressed differently when we got to the studios. I knew Jon Pertwee because we both took our military commission in Brighton on HMS King Alfred; I thought he played the Doctor very, very well as this suave, wild haired eccentric. He was good fun, but very conscientious. I think he was one of my favourites."

Hewlett began his theatrical career at an early age, encouraged by, of all things, his maths teacher. He trained at the prestigious RADA, and moved on to the Oxford Playhouse Theatre alonside a young Ronnie Barker, as well as being a member of the famous satirists, the Cambridge Footlights. He has worked in numerous films, stage plays and television series.

"I'd seen previous *Doctor Who* stories, my kids absolutely adored it; so I was prepared, but it was extraordinary actually rehearsing the thing because you don't have the scenery, perhaps a hoop to walk through or something. So you wonder what it's all about!

"It was a very complicated setting, but although it is all very bizarre, you have to take it deadly seriously for the sake of the audience. The show was very, very well done on rather little money, I think. They had some wonderful effects, especially in the control room where I had all sorts of levers and gadgets to pull shortly before my demise."

Understandably uncertain after so many years of the moral nature of his character, I reminded Hewlett that Hardiman had died attempting to avert disaster, the know-ledge of which cheered the actor enormously. With both our minds at rest, we turned our attention to location recording, and that perennial adversary of the Doctor's, the British weather!

"We did the filming at Dungeness, and the BBC put us up in a Hotel in Hythe. It was so cold outside the Atomic Power Station that the pebbles had frozen together. You could walk across the beach as though it were a concrete platform, not a pebble moved! I honestly can't remember when I was so cold. I was playing this important character who was despatched in a very flamboyant way, hurled head over heels into space. A few weeks later I was actually rung up and asked if I did my own stunts! I assured them I didn't, but I suppose it could have been the beginning of a whole new career!"

The tale also featured the third appearance in as many stories of Roger Delgado as the Master. How had Hewlett found working with this ever popular character in *Who*-lore, and how different was the actor from the character?

"I thought the character was an excellent one, the perfect foil to the Doctor. The mixture of evil and great charm made him compelling to watch, better than the normal two-dimensional 'baddie'. I admired Delgado's work immensely. He was a very nice person to be with. I'm only sorry that *Axos* was the only occasion I worked with him."

Hewlett feels *Doctor Who*, and science fiction in general, to be an important element of the entertainment media for the reason that it keeps the imagination running and the mind opposed to the blinkered concept that this is the only planet that sustains life. This view is prompted by an experience that his wife, actress Theresse McMurray, had at about the same time as *The Claws of Axos* was being filmed.

"We live in Whitstable, and my wife and her mother were walking nearby when a flying saucer came down and hovered over the sea. They both saw it, as did others on the beach at the time, and they both found it an incredible sight. It wasn't like you see in the films, except there were a lot of coloured lights, but it disappeared quickly and in a different shape, although it didn't appear to be going fast. They reported it, and TV astronomer Patrick Moore, whom my wife was working with at the time, showed great interest."

Theresse McMurray later told me of the experience herself, describing the object as a Rugby ball shape, though hard to define as it seemed to affect her perception.

"I can't see why there aren't other beings on other planets," Donald Hewlett continued. "I can't see why at all. Planets we can't see. We can't be just one fluke, and if I saw a UFO I don't think I'd be surprised. Amazed, but not surprised."

With such experiences and beliefs, why it is it that Hewlett has concentrated his talents in comedic rôles? Would he consider a permanent rôle in a straight series, or even *Doctor Who*, perhaps?

"I love hearing people laugh, you see. I love to make people laugh. I couldn't go through *Doctor Who* making people laugh, so I'd be a bit nervous, I suppose. But if they were good stories then of course I'd be delighted to give up the laughter for a while."

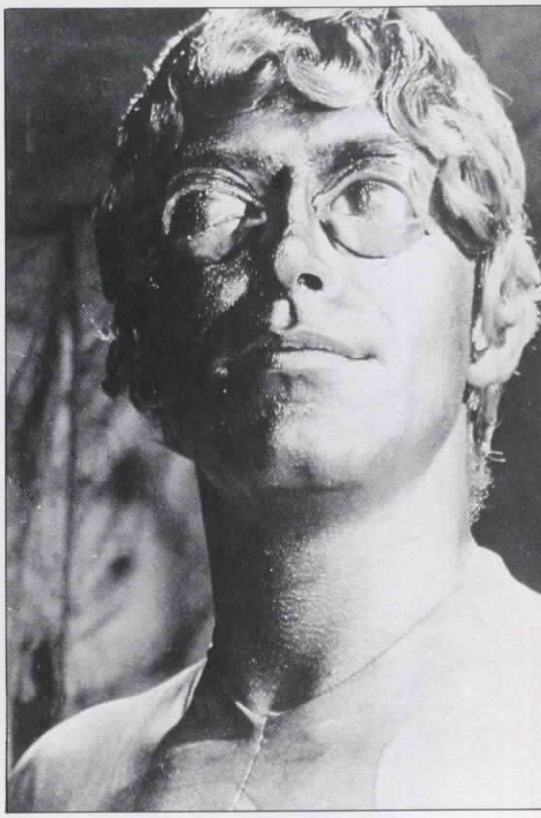
Then it was back to the laughter that Hewlett went, playing to packed audiences in the pantomime *Mother Goose*. Still very much in the public eye, he was nevertheless pleased to be immortalised on BBC Home Video, giving a new generation a chance to see a little bit of television history.

"The royalties will be nice," he smiled as I left, "but I don't think they're enormous!"

Anthony Townsend

Chinn (Peter Bathurst) leads The Brigadier (Nicholas Courtney), Winser (David Saville), Hardiman (Donald Hewlett), the Doctor (Jon Pertwee) and Jo Grant (Katy Manning) away from Axos in *The Claws of Axos*. Photo © BBC Video

▶Bernard Holley◀



Bernard Holley as the Axon Leader. Photo © BBC Video

Bernard Holley came into 1971's *Doctor Who* story *The Claws of Axos* fresh from a long stint on the BBC's police serial *Z Cars* and the experience certainly left some marks on him.

"My major memory is of being painted gold from head to foot, as the Axon man. Even weeks later I was still trying to remove the paint. During one scene I walked onto the set in full costume and wearing my old *Z Cars* police cap, it looked very silly!

"It was a really nice job to do, the regular cast were smashing to work with. I recall there was one scene where Roger Delgado was placed in handcuffs and became very upset because the props man had lost the key! Those plastic lenses I wore were very uncomfortable. I actually received a letter, while the show was being screened, from a strange man who wrote saying that he often wore gold paint and went on, at great length, to explain how the paint could be easily removed, mostly using vaseline! My other memory is that when I was originally contracted the BBC got my fee wrong in my contract letter and I went along thinking I was earning thousands of pounds for this appearance! They apologised for the confusion later but it was a bit of a let down."

Holley has kept busy since, with regular appearances on television and radio, he recently played Jonathon Harker in Radio Four's adaptation of Bram Stoker's *Dracula* and also appears in corporate videos for companies like British Telecom. His appearance many years ago in *Doctor Who* was, however, one of his favourite jobs as an actor.

Graeme Wood

BRIEF ENCOUNTER

A Romantic Evening

Is it a sign of insecurity to enjoy a cold winter's evening? To sit by the warmth of an open fire, watching the shadows dance to an unheard rhythm, imagining the dark rolling away beyond your four walls, isolating you from the world and its troubles?

Of course, this should be a shared experience. It's the company that makes the evening. And my companion is asleep, satisfied from a full meal and a well chosen wine. Well, I've my memories for company. Leafing through an old photograph album is *my* way of time travelling. He can't understand me. I suppose the notion is too romantic for him.

He never admits to his emotions. Not properly. it's the army training I suppose. There's no room for love on the battlefield. Still, it's the military commander who sees his troops as men who will win the battle, isn't it?

If only I could bring his romantic side to the surface just a little more often. Look at these photos: Brighton in the rain! That was the best part of the honeymoon. He told me we were booked into an hotel at the airport. But the car just drove past Gatwick, on to that same seafront hotel. Even that same pokey room. The sink *still* had a crack in it, and the wall paper *still* peeled in the corners. But this time *he* gave *me* the watch.

The romantic mood didn't last though. Look at this picture: embarrassed at being seen eating candy floss! I told him, "You're not supposed to *like* it, just have fun eating it!" I don't think he understood. He simply ended up with a pink moustache.

That moustache! I made him re-grow it when he, well ... when *I* proposed. He thought it made him look too military. But the moustache is more than just a part of him. And I wanted him to get over his school-master phase. I remember Gloria saying, "He can't have been a good mathematics tutor. He couldn't see the beauty of a well argued solution or the symmetry of a complex equation." Come to that, nor could I.

Here are the photographs of the wedding itself. Outside the church – I never realised we knew so many people. The reception. Harold and Gloria after drinking just a little too much, and there's David and Caroline behind them. And . . . wait a minute . . . I don't remember –

"Alastair?"

"Hmm?"

At least he's not pretending that he wasn't asleep.

"Alastair, have you been through these wedding photos really closely?"

"We've been through them dozens of times. You're always showing them off whenever we have visitors."

"I know . . . but, well – take a look at this."

"What about it?"

"There, standing behind Caroline."

"Well, bless my soul. It couldn't be, could it?"

"Of course it couldn't. I mean he wasn't there. We know he wasn't there. We'd have *noticed* him. He looks so out of place. That ridiculous pullover – that silly hat!"

"It certainly looks like him. Goodness me! He's in this picture too. And here, and there he is pouring your mother a glass of champagne!"

"This is silly, Alastair!" A chill runs through me. "No, it's *more* than silly, it's frightening. I *know* he wasn't there. Remember what I said in the car as we left the reception? That it was nice that all our friends had been able to come, and you said –"

"– And I said that I didn't get an invitation to the most important guest of all."

"But there he is, standing chatting with Miss Smith. Only he wasn't there at the time. And he wasn't in these photographs the last time that I looked at them."

"Perhaps he's arrived since . . ."

"Oh come on, really!"

"I'm serious. Something's been playing on my mind for a while now. When I brought him and Ace back to meet you last summer, I apologised for not inviting him to the wedding. He just stared at me and said, 'Never mind, you can always invite me now.'"

"What did he mean?"

"Well that's just it. At the time I didn't have the slightest idea. But recently I've had this strange recollection of seeing him at the wedding."

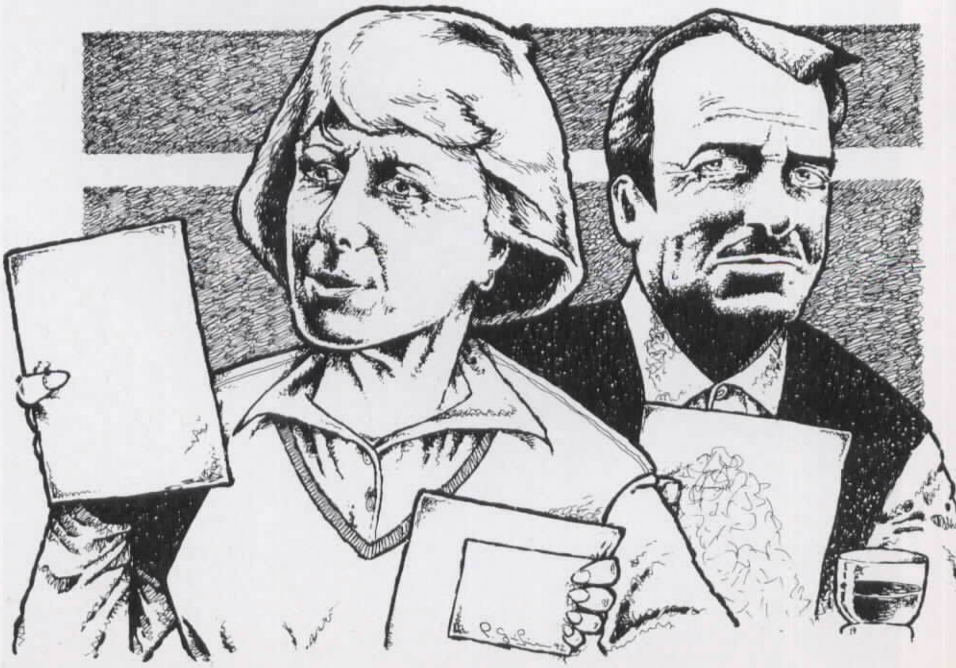
"But we both know he *wasn't* there!"

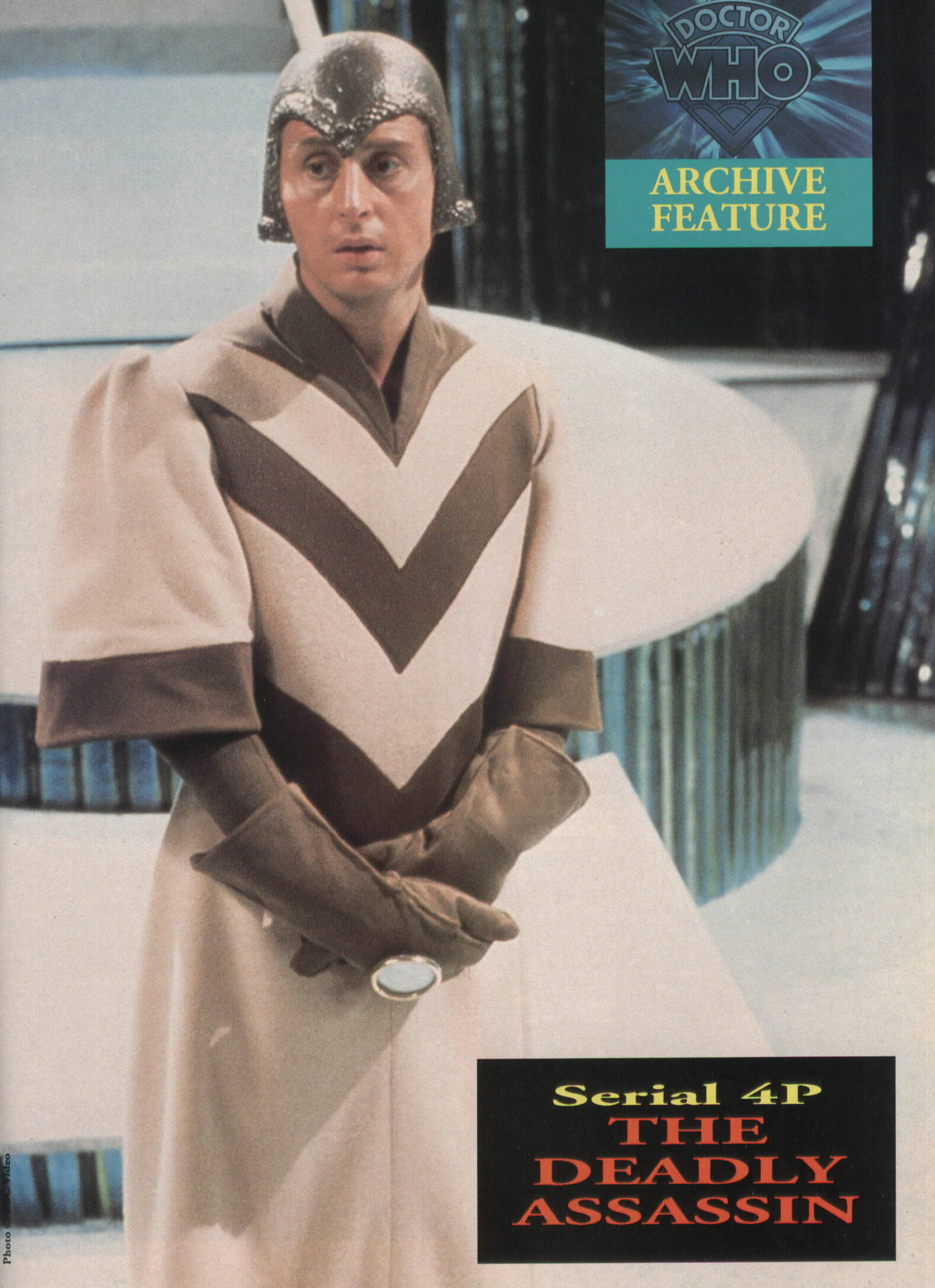
"Quite. But looking at those photographs now, that image is stronger than ever. He's shaking my hand, wishing us luck. Could he alter time so that he *didn't* miss our wedding? Are we only noticing *now* because it takes a while for the effects of his tampering to reach us? The change in our history travelling towards us like ripples on the surface of a pond? He pauses, my husband. His eyes seem to wander.

"I'm sorry Doris, I'm rambling. It must be the wine talking."

"No, go on. That is such a *romantic* notion . . ."

Alex Fowles





ARCHIVE FEATURE

Serial 4P

THE DEADLY ASSASSIN

Photo © [illegible] Video

Photo © BBC V

PART ONE (drn: 21′13″)

"Through the millenia, the Time Lords of Gallifrey led a life of peace and ordered calm, protected from all threats from lesser civilisations by their great power. But this was to change. Suddenly and terribly, the Time Lords faced the most dangerous crisis in their long history. . ."

With the TARDIS en route for Gallifrey, the Doctor experiences a premonition of the Time Lord President being shot down in the huge chamber of the Panopticon – a tragedy that he himself seems to have a role in. The TARDIS makes an unauthorised landing just oustide the Capitol, and the Type 40 TT capsule is soon surrounded by Castellan Spandrell and his Chancellery guards, led by Commander Hilred, who aim to detain any occupants. Overhearing the men outside his ship say that it is Presidential resignation day, the Dcotor determines that he must evade the guards and warn the President.

Leaving a warning note about the assassination for Spandrell, the Doctor gives Hilred the slip, but encounters another guard. A shadowy figure guns the guard down, causing Hilred to suspect the Doctor of murder. The Doctor lays a false trail for the guards and doubles back to his TARDIS. On the scanner he watches the local news channel where an old colleague, Runcible, is commentating on the ceremony at the Panopticon.

Chancellor Goth orders the TARDIS transducted to the Capitol museum, where the Doctor switches his clothes for the robes of a Gold Usher, and then changes robes again to enter the Panopticon. When Runcible indicates that a camera technician in the upper gallery is not on station, the Doctor realises that this is where he saw himself during his premonition. He reaches the abandoned camera as the President enters the Panopticon, and, aiming the staser rifle he has found, fires down into the crowd. The President falls. . .

PART TWO (drn: 24′44″)

Hilred and his men apprehend the Doctor with the rifle in his hands and take him for interrogation. With the President dead and no successor named, Goth realises that an election must be held. He is the favourite candidate for office, and is determined to see the Doctor executed before he takes control. Under questioning, the Doctor tells Spandrell that he has been framed, and about his vision. In the court, it seems that the Doctor cannot escape vaporisation, so he pleads Article 17 of the Constitution, and stands as a candidate for the Presidency against Goth.

Having bought himself liberty for forty-eight hours, the Doctor sets about proving his innocence to Spandrell by showing that the sights on the rifle were fixed. He was in fact aiming at the real assassin, one of the Time Lords standing

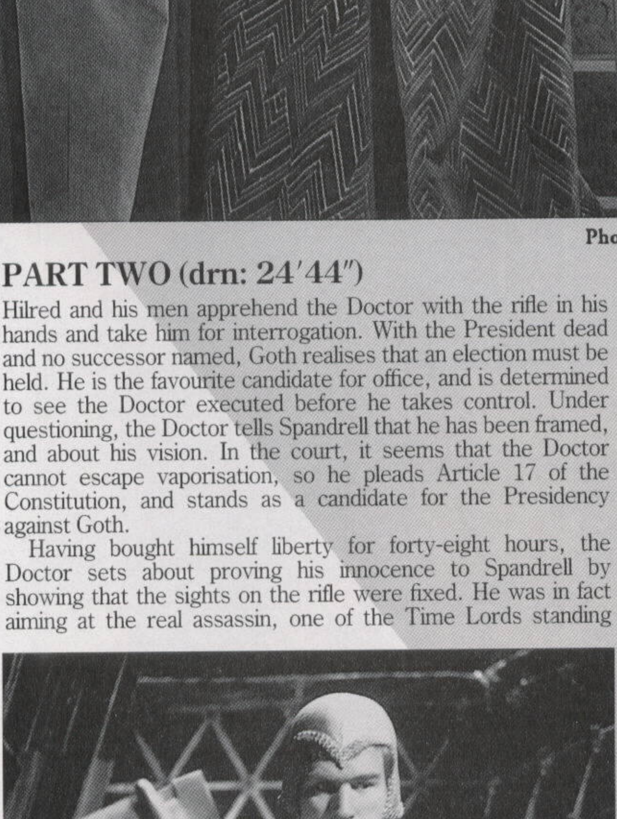


Photo © BBC Video

around the President. The clinching proof of this would on the Public Register video camera at the Panopticon. There they find shrunken corpse of the missing technician which alerts the Doctor to the work of his arch-enemy, the Master. Before the evidence can be viewed, Runcible is murdered and the video disc stolen.

At the Archive centre with Spandrell, the Doctor learns from Co-Ordinator Engin about the APC Net, a repository of the minds of departed Time Lords which makes predictions about events inside the Capitol. The Master somehow entered its Matrix and beamed the assassination images to the Doctor. The Doctor has his own mind linked to the APC unit to locate the Master and enters a surreal and hostile landscape. He is attacked by a Samurai and a surgeon, and then traps his foot in a railway line in the path of an on-coming train. . .

Photo © BBC Video

PART THREE (drn: 24′20″)

The train, like the Doctor's surroundings, is an illusion created by his unseen adversary. Attacked by a bi-plane pilot with a machine gun, the Doctor is wounded in the leg, and soon a khaki clad masked hunter is stalking him across quarries and swamps. A booby-trap by the Doctor using one of the hunter's grenades wounds his opponent, and the parched Doctor evades drinking from a stretch of river poisoned by the hunter. Using the poison on thorns in a blow-pipe, the Doctor weakens his pursuer, but is himself shot in the arm.

The Master urges his unseen servant, who is also linked into the Matrix, to finish the Doctor off. He also sends a hypnotised guard, Solis, to try and kill the Doctor at the Archives, but Solis is gunned down Spandrell.

The Doctor and hunter lock into conflict in a swamp area, where the hunter is revealed to be Goth. Goth gets the upper hand, and holds the Doctor's head underwater to drown him. . .

Photo © BBC Video

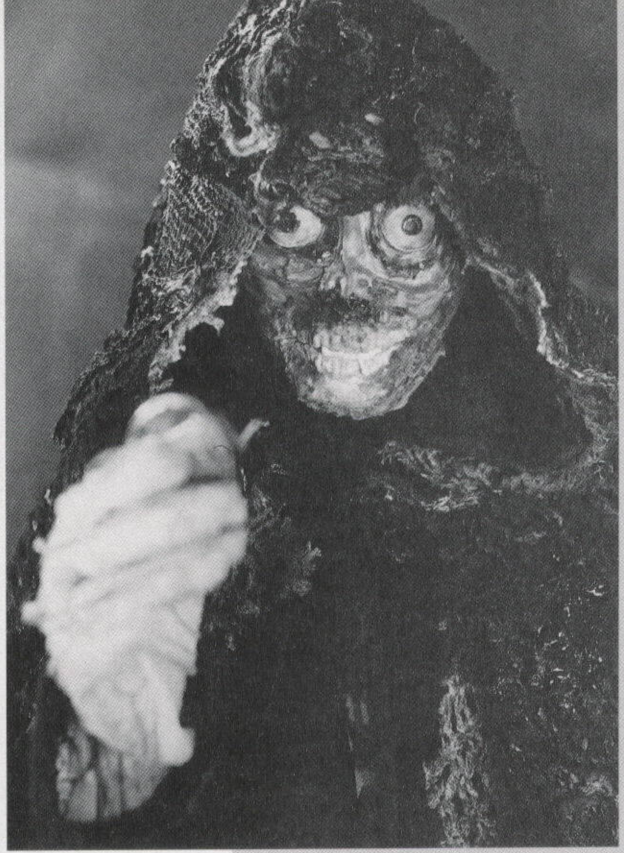


Photo © BBC Video

PART FOUR (drn: 24′30″)

Goth momentarily relaxes his grip, causing the Doctor to triumph in the struggle and emerge from the Matrix. The furious Master leaves Goth connected into the system as the Net closes and explodes. Back in reality, the Doctor leads Spandrell and Engin to vaults below the Archive Centre to find the decaying Master already dead, and Goth dying from his wounds, explaining that the President was not planning to make him his successor.

Whilst Cardinal Borusa sets about rewriting events to turn Goth into a hero, the Doctor ponders the Master's unfulfilled plan and learns about the Eye of Harmony from Engin's records. This was the nucleus of a black hole captured by an ancient Time Lord engineer called Rassilon, and with which the Master could have gained a new lease of life after his twelfth and final regeneration. Suddenly realising that the Master has feigned death with drugs, the Doctor, Spandrell and Engin race to the Panopticon vaults where the Master has already killed Hilred and takes the Sash of Rassilon from the dead President.

Photo © BBC Video

With this he can harness Rassilon's power source.

The Doctor climbs up a service shaft from the sealed vault to the Panopticon where the Master is unleashing the destructive power of the Eye by using the Great Key. Earthquakes hit the Capitol, and in a struggle the Master is pitched down into a chasm that opens in the Panopticon floor. The Doctor restabilises the Eye, saving Gallifrey, and is allowed to leave by Borusa. Shortly after Spandrell and Engin watch the TARDIS dematerialise from the museum, they see the Master depart in his own time capsule, disguised as a grandfather clock. . .

The President lying in state. Photo © Brian Clemett

Wit the departure of Elisabeth Sladen from *Doctor Who*, producer Philip Hinchcliffe and script editor Robert Holmes wanted to attempt a serial in which the Doctor was not partnered by a companion. To this end, they restructured the end of the previous story, *The Hand of Fear*, with a specific reason for Sarah Jane Smith leaving the TARDIS. Holmes felt that such a story would be difficult to tell with the Doctor alone, but also realised that it could finally prove to Tom Baker that it was essential for the title character to have a side-kick to whom the plot could be explained. On these grounds, however, he was to fail, since a combination of Holmes' writing and the direction of David Maloney was to make the eventual product, *The Deadly Assassin*, one of the most successful serials in the history of *Doctor Who*.

Hinchcliffe wanted to see the return of the Master, since this allowed links back to the past of the programme, without resorting to the rubber-suited monsters he disliked so much. The Master had been a semi-regular character in Seasons Eight to Ten, but his final appearance in Season Eleven had never taken place due to the tragic death of the actor Roger Delgado, who had portrayed the character, in June 1973. Recasting would be necessary, and since both Hinchcliffe and Holmes were ready to move on from *Doctor Who*, they felt it was best to show the Master in a state of physical transition, so that a new incoming production team could recast the role the following season. As the serial entered production, Holmes gave an interview indicating that whilst the Cybermen and Daleks would not be returning for the series (because he felt them to be boring to write dialogue for), the Master would possibly make another appearance the following season.

PARALLELS

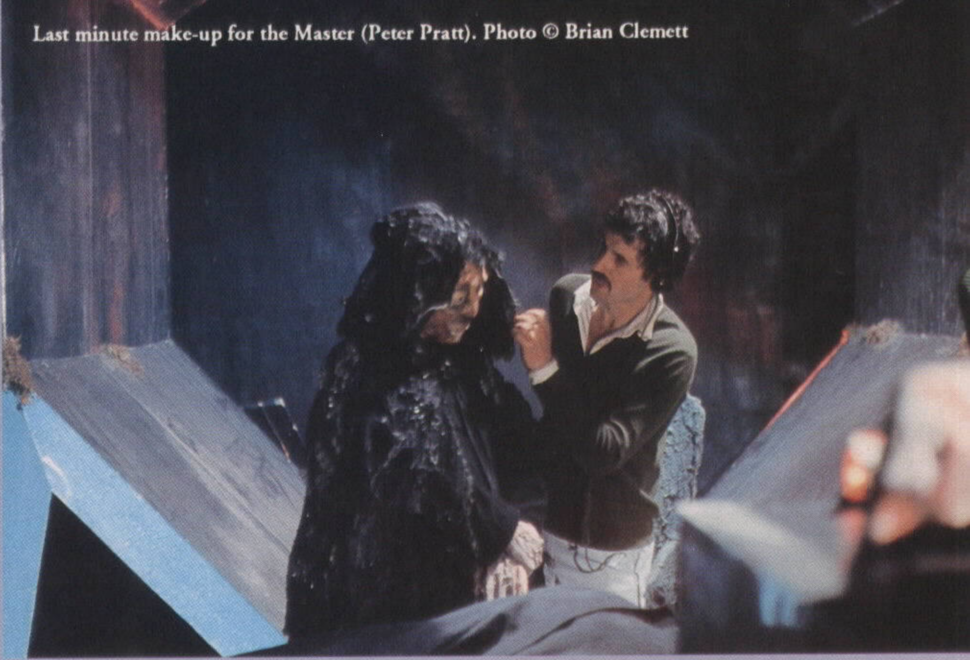
Another thing that Hinchcliffe wanted to attempt in the context of the series was a political thriller. He and Holmes had both admired the 1962 movie *The Manchurian Candidate*, directed by John Frankenheimer from the 1960 novel by Richard Condon. This dealt with the story of a US war hero being brainwashed by the Chinese into assassinating the President of his own country. For the fomat of *Doctor Who*, Holmes adapted the premise to make the Doctor appear to be framed for the assassination of the President of the High Council of Time Lords. Since the companionless serial would be a key entry in the new season and form a new type of *Doctor Who* story, Hinchcliffe arranged that Robert Holmes himself would be allowed to write the scripts (normally a script editor would not be allowed to write his own scripts unless due to some emergency of production – as with *The Ark in Space*).

Holmes was also keen to develop parallels with American and CIA cover-ups in the history of the United States. This prompted the use of the acronym CIA in the script for Part One, here standing for Celestial Intervention Agency, a Time Lord body indicated to have used the Doctor as an agent and been behind the revoking of his exile. A further transatlantic parallel was the Doctor's line "Vaporisation without representation is against the Constitution," spoofing the Constitution of the United States of America.

There was also a great deal of restructuring of the Time Lord society and the world of Gallifrey, previously glimpsed in serials as far back as *The War Games*. Looking back at earlier Time Lord stories, Holmes found that the supposedly all-powerful beings were probably thoroughly corrupt and hypocritical, having used the Doctor as a pawn to disguise their involvement in galactic affairs – despite this being the very crime under which they had sentenced the Doctor to exile on Earth. Building his new society on scholastic themes (such as Cardinal Borusa, a teacher at Prydon Academy), Holmes set out to overturn a lot of the supposed mythology regarding Gallifreyans, and discussed his contrasts with the director assigned to the project, David Maloney, who had previously directed *The War Games* amongst other serials. Maloney had joined *Doctor Who* as a director in 1968 on *The Mind Robber*, having been a production assistant back on *The Rescue* in 1964.

With all these ingredients in mind, Holmes had set to work on a script with the working title of *The Dangerous Assassin* by April 1976, although the storyline was soon retitled *The Deadly Assassin*. Holmes decided that the experimental script would allow him a chance to give *Doctor Who* a truly nightmarish quality by setting Part Three (a notoriously weak episode to write for in four-episode serials) in a dreamscape where the Doctor was trapped. As such, most of the filming allocation for the story was given over to Part Three, accounting for almost 80% of the episode. Drawing upon common nightmarish themes, Holmes crafted a surreal and bizarre script to sustain viewer's interest. The story was to be the third serial of Season Fourteen in both recording and transmission order.

The script laid to rest many other elements of Time Lord folklore. The Gallifreyans were no



Last minute make-up for the Master (Peter Pratt). Photo © Brian Clemett

longer "immortal barring accidents" but were stated to have only twelve regenerations before death. In the case of the Master, he was now nearing the end of his twelfth regeneration. The ranks of President and Chancellor were retained from *The Three Doctors*, but added to Time Lord history was the figure of Rassilon, the engineer whose work created the power source founding Time Lord technology. There was no reference to Omega from *The Three Doctors*. Although it had been hinted in *The Sea Devils* that the Doctor and the Master had been "at school together", Borusa showed no indication of recalling the Master as being a classmate of the Doctor and Runcible. The Doctor's TARDIS, previously referred to as a Mark One, now become a Type 40 TT Caspule and there were oblique references to an undefined bodily force called Artron Energy by Engin in Part Three.

GETTING UNDERWAY

In the principle guest starring rôle of Chancellor Goth, David Maloney cast an actor he had used many times before in the show, Bernard Horsfall. Prior to *The Deadly Assassin*, Horsfall's other characters in *Doctor Who* had been The Stranger/Gulliver in *The Mind Robber*, Episodes 2 to 5, the leading Time Lord in *The War Games* Episode Ten and Taron in *Planet of the Daleks*.

Location shooting was conducted during the final week of July 1976 at a variety of venues. Work began on Monday July 26th at Betchworth Quarry near Dorking in Surrey. The only two principle cast members required for the week were Tom Baker and Bernard Horsfall, with stunt arranger Terry Walsh and stuntman Eddie Powell being on hand.

The first day's work included the literal cliffhanger for Part Two in which a Samurai (played by Bernard Horsfall) sliced through the Doctor's scarf to send him falling down the precipice. Tom Baker's close-up shots were not actually on a cliff face at all, and a dummy was used to show his fall. It is also notable that in this brief scene, the Doctor is seen in the Matrix with his scarf, which then vanishes, and which he was not wearing before. For the bulk of *The Deadly Assassin*, the Doctor wore a loose white buccanneer's shirt and dark trousers as opposed to his usual costume, which he abandons on a dummy in the Capitol Museum in Part One.

Also filmed on the first day was the sequence where the Doctor tried to remain motionless behind a bush as the hunter, again played by Horsfall, stalked him. A spider seen in this early sequence was a prop built by visual effects designer Len Hutton. The World War I soldier was played by David Goody, the BBC armourer supervising the use of firearms in the programme. It was designer Roger Murray-Leach who had suggested the inclusion in this nightmarish montage of a horse and soldier, both wearing gas masks.

PLANES, TRAINS AND CROCODILES

July 27th saw the team filming around Betchworth Quarry's goods yard for the sequences involving the small diesel trains in Part Three. One shot of the train rushing towards the trapped Doctor was shot using an undercranked camera so that the vehicle moved rapidly in the completed sequence.

Material at Betchworth was completed on the morning of July 28th; then the team moved to the Royal Alexandra and Albert School near Merstham. Its extensive gardens formed the backdrop of many of the jungle and forest scenes, and use was made of another prop animal from Len Hutton, this time a crocodile. July 29th saw filming at the school's large pond area for the fight sequence between the Doctor and Goth that would end Part Three. In the struggle itself, Walsh doubled for Horsfall and Powell doubled for Baker. When Goth fired his telescopic rifle to ignite the marsh gas, a ring of gas pipes were placed in the pond by effects designer Peter Day, and parts of Walsh's costume were also treated to catch fire.

The final day of filming had some more material shot at the school, including one shot in the swimming pool of the Doctor's head being held underwater. The remainder of the day was then spent at Redhill Aerodrome for the Part Three scenes involving the bi-plane. In aerial shots, Eddie Powell doubled for Tom Baker, and the pilot and machine-gun were also filmed in close up whilst on the ground for extra inserts.

The filming was very expensive, and required a higher budget for the serial in comparison with other stories of the time. High-cost elements included the use of the railway and train driver, plus the bi-plane featured in Part Three and various pyrotechnic effects.

With the filming completed, rehearsals began at the BBC's premises in Acton for a fortnight before the first studio recording session. Baker and Horsfall were now joined by the rest of the cast, some of who had previous associations with *Doctor Who*. The late Czech character actor George Pravda had appeared as Denes in *The Enemy of the World* Episodes 2 and 3, and as Jaeger in *The Mutants* Episodes 2 to 6. Hugh Walters had featured as Shakespeare in *The Chase: The Executioners*, Maurice Quick had been a frequent artiste on the programme, and Michael Bilton had been both Toligny in *The Massacre* (*Priest of Death* and *Bell of Doom*) and Collins in *Pyramids of Mars* Part One. Also featured in *The Massacre* had been Erik Chitty as Preslin, whose work on *The Deadly Assassin* was one of his final performances before his death in July 1977.

Photo © Brian Clemett

THE NEW MASTER

To take over the role of the Master, Maloney cast the late Peter Pratt, a leading actor with the D'Oyly Carte Opera Company and a highly experienced radio artist who could deliver his lines, via a microphone attached to his costume, with great feeling. Pratt, who had known Roger Delgado before his death, found the mask constructed for him by Alastair Bowtell very uncomfortable. Tubes were built into the face with the idea that fluids would be seen flowing around the decaying head, although when it was found they would not show up under the studio lights they were not used.

One of the problems with the serial was the pressure placed upon costume designer James Acheson. Acheson had always wanted to work on a production with both David Maloney and Roger Murray-Leach, and so created a 'unity of concept' in their designs. As production had progressed towards filming, Acheson had realised that the budget allocated for what was required was insufficient, and requested to be taken off the serial. At first his head of department agreed, but with dates rapidly approaching he had no alternative but to ask Acheson to remain on *The Deadly Assassin*. Midway through production, Acheson left the BBC, although he did help the freelance props company of Alistair Bowtell cast the Time Lord collars in fibreglass after Joan Ellacott was assigned to fill his post.

In the week before recording began, voice artiste Helen Blatch was hired to record several sections of dialogue as a computer transgram voice on Thursday 12th August. This concerned the enquiries about the Doctor and Type 40 TT ▶

capsules made by Spandrell in Part One, and also the transgram of *The Book of the Old Time* in Part Four.

The first recording session ran from Sunday 15th August to Tuesday 17th August in TC3, mainly comprising material for Parts One and Two although the serial was recorded totally out of sequence. The first day saw the recording of all the scenes in the TARDIS, the Cloister area where the TARDIS lands and Goth's office at the Chancellery. For the Cloister scenes, Derek Seaton who played Hilred recorded the tannoy voice heard as the TARDIS made its unauthorised arrival. The Cloisters with their swirling mists also formed the backdrop to a special roller caption that introduced the serial, narrated to the audience by Tom Baker. To increase the apparent size of the area, and the atmosphere, the voices of the actors were echoed artificially around the Cloisters. During the trial scene at the Chancellery, the Doctor was seen to sketch caricatures of those giving evidence against him.

The remainder of the session concentrated on the use of the large Panopticon set, which meant that the smaller sets, such as the TARDIS, had to be dismantled and stored. Thus post-editing by means of CSO had to place Runcible's commentary of the ceremony onto the TARDIS' scanner screen in Part One. Electronic split screening horizontally across the picture enabled David Maloney to make Murray-Leach's Panopticon set look even larger for one establishing shot in Part Two. Here, the upper levels of the set were a replication of the set's ground level, plus a glass painting of the roof. The set was constructed with an encircling balcony on a second level, and a tilting door which hinged from a wall to form steps down which the President walked.

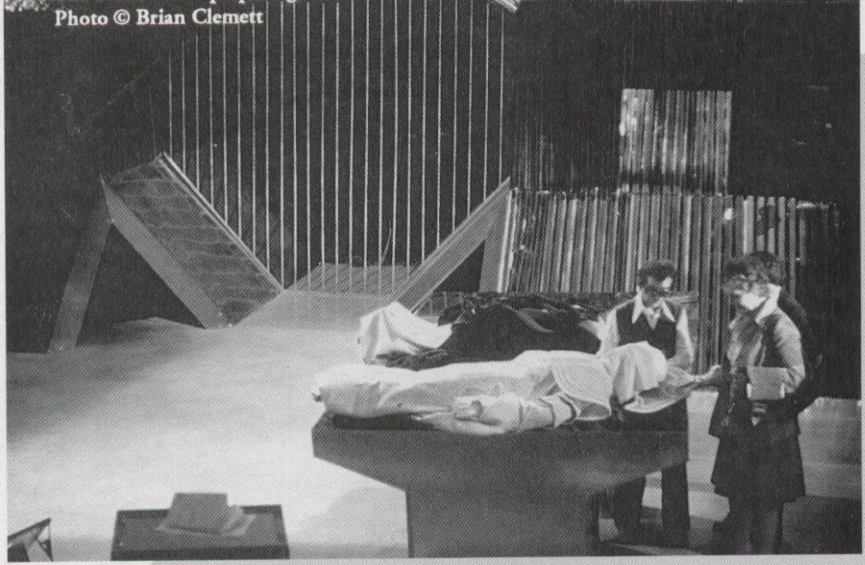
The most notable aspect of Murray-Leach's design for the Gallifreyan capitol was the reuse of a circular motif from *Revenge of the Cybermen* on which he had worked two years previously. This featured on bas reliefs and the Time Lords' collars, as well as forming the Prydonian seal on which the Doctor signs his letter to Spandrell in Part One.

Some camera shots in the Panopticon were performed from the Doctor's point of view using a fish-eye lens to present the scene in a distorted sphere. These were then used for the Doctor's premonition. Other camera shots depicted the view through the signs of a staser rifle with a triangular overlay effect placed on the screen as Gallifreyan crosshairs.

Both Parts One and Three of the serial were to conclude with freeze-frame endings, a directorial style which David Maloney had used previously on both *Genesis of the Daleks* and *Planet of Evil*. The reprise of Part Two also differs from the end of Part One as a cutaway shot of the real assassin's hand raising a staser pistol is inserted.

The Time Lord costumes all included video communicators in the form of curtain rings on the back of their gloves. Into these were placed either live or recorded images by means of a defocussed CSO mask.

In Part Two where Runcible finds the shrunken corpse of his technician, and later in Part Four where the dead Hilred is discovered, plastic Action Man toys were used, dressed in appropriate clothing to match that worn by the actors. The suggestion that a wax macquette could be used came from Holmes' script, which would eliminate the need for a lengthy lining up shot using CSO and the actual actor involved (the method previously used in Holmes' *Terror of the Autons*).


The camera crew preparing to shoot in the vaults under the Panopticon. Photo © Brian Clemett

For the scenes where the Doctor entered and exited the Matrix in Parts Two and Four, and when he glimpsed the APC net circuity in Part Three, the title sequence graphics devised by Bernard Lodge were used. Over this was superimposed a rotating spiral graphic supplied by General Screen Enterprises, but the original plan of superimposing the spiral over a shot of the Doctor falling through space was abandoned.

Also recorded at the end of the first session were the shots of the Doctor in the shaft trying to reach the Panopticon in Part Four. Here, Tom Baker lay on his back on the floor and pushed himself along by his feet as polystyrene debris was hurled past him. The camera was then rotated accordingly to make him appear to be climbing an incline.

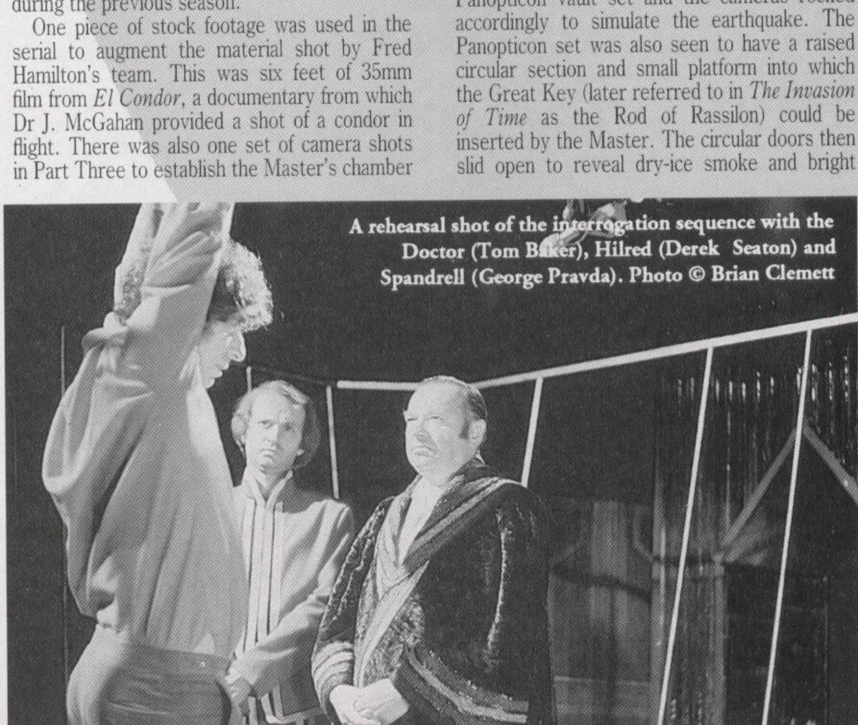
THE SECOND SESSION

The second studio session in TC8 was on Wednesday 1st and Thursday 2nd of September. The first day saw the recording of sequences for Part Three, plus inserts with the Master and Goth for Parts One and Two, the interrogation scenes for Part Two and Records Archive scenes in Part Four. The cast was now joined by Peter Mayock, who briefly appeared as Solis in Part Three. Mayock had already appeared as Ibrahim Namin in *Pyramids of Mars* during the previous season.

One piece of stock footage was used in the serial to augment the material shot by Fred Hamilton's team. This was six feet of 35mm film from *El Condor*, a documentary from which Dr J. McGahan provided a shot of a condor in flight. There was also one set of camera shots in Part Three to establish the Master's chamber as below the Records Archive with a cross fade between three images – one camera lowering down from the Archive set, another panning down a wall, and the the third lowering down into the ancient vaults. Several filmed inserts from location, shot using Goth's point of view, were superimposed over the unit connecting Goth to the Matrix as viewed by the Master. When the Master attempted to trap Goth in the Matrix, burning gas jets were ignited close to the camera to make it appear that the equipment was catching fire.

For the scene in the interrogation room, the split screen effect was used again to place a long shot of the glass-walled detention cell into a glass painting that made the cell appear to be atop a column, accessible only by a small footbridge. The effect of the device used by Hilred in an attempt to extract the Doctor's confession was achieved by a sound effect and coloured lights being shone on Tom Baker as he twisted in pain.

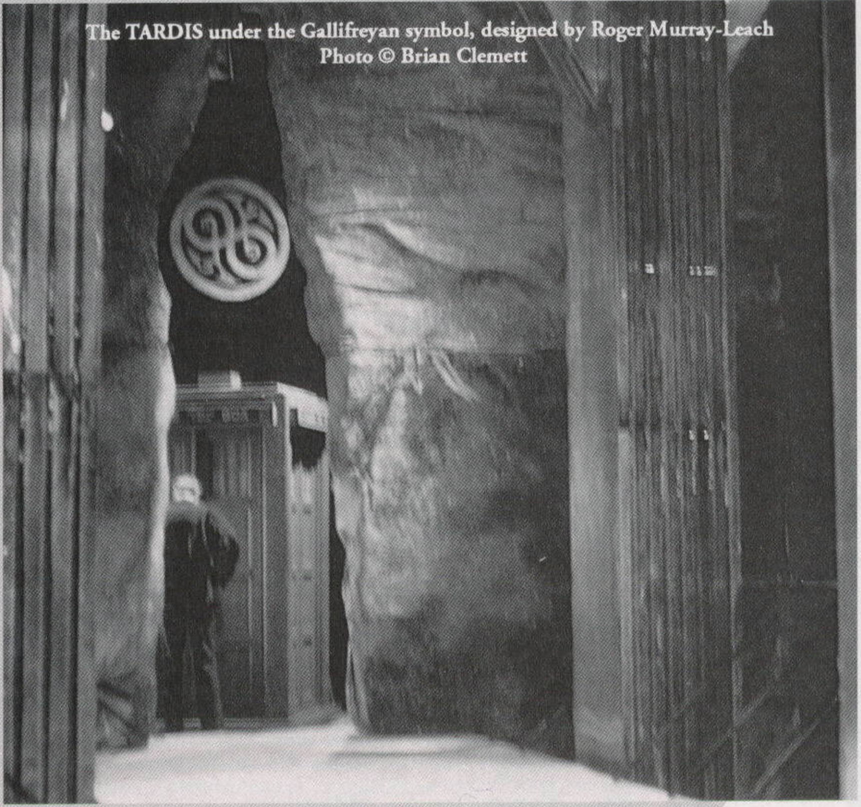
Thursday 2nd September was spent working on the rest of Part Four, with a re-recording of the TARDIS being transducted to the museum from Part One. The bulk of the time was spent with the climactic scenes involving the destruction of the Panopticon, and the fight sequence in which Walsh and Powell doubled for Baker and Pratt respectively. Polystyrene debris was hurled downwards on both this set, and in the Panopticon vault set and the cameras rocked accordingly to simulate the earthquake. The Panopticon set was also seen to have a raised circular section and small platform into which the Great Key (later referred to in *The Invasion of Time* as the Rod of Rassilon) could be inserted by the Master. The circular doors then slid open to reveal dry-ice smoke and bright


A rehearsal shot of the interrogation sequence with the Doctor (Tom Baker), Hilred (Derek Seaton) and Spandrell (George Pravda). Photo © Brian Clemett

lights, from amidst which rose the hexagonal black obelisk of the Eye of Harmony.

In the final scene, the dematerialisation sound effect of the Master's TARDIS was merely the standard one used for the Doctor's speeded up. It was planned to include a spoof acknowledgement credit on the closing titles of Part Four reading "We thank the High Court of Time Lords and the Keeper of the Records for their help and co-operation," although this was deleted during production.

Final inserts were recorded for Part One on 7th September, and then several changes had to be made to the serial during editing. Part Two was found to under-run quite notably, and so was extended from the original cliffhanger of the Doctor's scarf being severed by the Samurai to the next high point of the filmed nightmare where his foot becomes trapped in the railway line. Also in Part Three, Head of BBC Drama, Bill Slater, ordered that the shots of the prop spider crawling over the Doctor's arm as he hid from Goth should be removed as unsuitable for family viewing.


The TARDIS under the Gallifreyan symbol, designed by Roger Murray-Leach
Photo © Brian Clemett

The incidental music for *The Deadly Assassin* was recorded on 27th September and 4th October. Dudley Simpson conducted an orchestra of six musicians and produced almost an hour of background tracks. Simpson also supervised Leslie Pearson playing the organ at St. Gabriel's Church, Cricklewood on the backing for Panopticon scenes in Parts One and Two (the organ having been used previously to signify the Time Lords in *The War Games*) when just over ten minutes of music was recorded. Simpson was particularly pleased with his completed score for the serial which he felt was highly atmospheric. However, Hinchcliffe forbade him from using 'The Master Theme', a sequence of notes that Simpson had developed in 1970 for the Master's original appearances in the show. Dubbing of the show then took place throughout the middle of October.

Publicity material made great play of the fact that the Master was returning to *Doctor Who* and that the Doctor was returning to his native world. Photographs of both the decaying Master and the Doctor in Time Lord robes were widely issued to the press in advance of the transmission. BBC promotional documentation incorrectly stated that this was the first time the world of the Time Lords had been seen "since the days of Pat Troughton", although it had appeared in both *Colony in Space* and *The Three Doctors*. There was also a great deal of emphasis that the original actor to play the Master had died under tragic circumstances, and his replacement would only be seen wearing a mask.

REACTION

The story was transmitted by BBC1 on four consecutive Saturday evenings at 6.05pm. This was the final serial to be shown before a break over the Christmas and New Year period. Following *The Deadly Assassin* for the next two weeks were sixty-minute compilation repeats of *Pyramids of Mars* and *The Brain of Morbius*. A proposed compilation of *The Seeds of Doom* intended for screening on 11th December was replaced by *Into Infinity* [US: *The Day After Tomorrow*], a semi-educational science-fiction film produced by Gerry Anderson for NBC in America. The next new serial, *The Face of Evil*, made its debut on 1st January, 1977.

The ratings for the serial continued the rising trend for the season and saw *Doctor Who* remain firmly in the top twenty programmes for the week with some large audiences. In opposition to the serial, many ITV regions screened old adventure films whilst LWT opted for the popular Fifties nostalgic comedy of *Happy Days*, Southern saw David Jason in the sitcom *Lucky Feller* and Yorkshire ran episodes of ITC's *The Adventurer* to run after *The Magician*.

The transmission of Part Three was the subject of another complaint about the series by the NVALA (National Viewers and Listeners Association) and their spokesperson, Mrs Mary Whitehouse, in December 1976. Prime cause for concern were the cliffhangers of the Doctor's foot trapped in the railway line, and the freeze-frame shot where Tom Baker's face could be seen held under the water, and with no sign of air bubbles (due to the actor holding his breath) making it appear that the Doctor was indeed dead. This they claimed was too horrific and sadistic for a children's programme, and an incident was cited that a boy aged five had told his mother: "Mummy, I know what do do with (his younger brother) when he makes me cross. I shall hold his head under the bath water until he's still like the man did with Doctor Who . . ."

On this occasion, the NVALA were triumphant as an apology for the offending material was returned to them by the Director General, Sir Charles Curran, who agreed that several seconds of the drowning sequence could have been deleted without affecting the programme, adding "the television service was not totally satisfied with the way this particular adventure developed". This admission that *Doctor Who* had overstepped the mark signalled an end to the NVALA's regular complaints against the series, which had previously included *Planet of the Spiders*, *Genesis of the Daleks*, *The Brain of Morbius* and *The Seeds of Doom*. It was also to see a gradual change in approach adopted by BBC Drama towards *Doctor Who*, and heralded Philip Hinchcliffe's move from being producer of the show (although he himself had tried to leave at the end of the previous season).

Although the cliffhanger to Part Three had been deemed unsuitable, it was selected by BBC researcher and *Doctor Who* fan Anne Page as one of two clips to be shown on *Pebble Mill At One*, a lunchtime magazine programme from BBC Birmingham, on Friday April 1st 1977. Although the programme was mainly to promote the screening of *Whose Doctor Who* in *The Lively Arts* that Sunday night, Philip Hinchcliffe was interviewed and defended the offending sequence, saying that it was made quite clear that the Doctor was not really in the Matrix, and that the audience know that the character is not really going to die. Hinchcliffe himself felt that the finished version of *The Deadly Assassin* had been imaginative, but not entiely successful. David Maloney however cites it as one of his best serials.

The Deadly Assassin was selected for repeat during the summer of 1977, screened in the absence of *Nationwide* after the local early evening news on four consecutive Thursdays. The viewing figures for the episodes were very low since the programmes were repeats and the summer was at its height. Most ITV regions were running the popular ATV soap *Crossroads* in a 6.30pm slot, whilst Southern were showing *Survival* and Granada opted for *The Sound of Laughter*. With the exception of the screening of the pilot episode in 1991 (and some of the recent re-runs of *The Time Meddler*) the repeat of *The Deadly Assassin* Part Two gained the smallest UK audience in the series' history.

Due to the outcry from the initial broadcast, the last shot of Part Three showing the Doctor's head under the water was cut from the re-run, and the titles faded up early with the camera shot of Goth. This edit was done on the master tape, meaning that the BBC no longer hold a complete print of Part Three.

Robert Holmes' scripts were novelised by Terrance Dicks and published as *Doctor Who and the Deadly Assassin* in October 1977. Hardback and paperback issue were simultaneous from WH Allen and Target respectively, and the paperback was later retitled Book No. 20 in the Target range. The cover artist was ▶

Photo © Brian Clemett

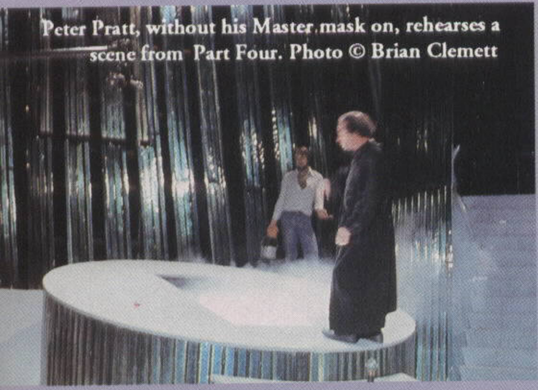
Mike Little. In 1979, artist John Geary produced a revised cover for the novelisation, but this was never used except in Target promotional literature. The book was also printed along with *Doctor Who and the Seeds of Doom* as one of the *Doctor Who Classics* series from Star Books in May 1989.

The serial was received in Australia by ABC in April 1978 where it was classified with an 'A' rating due to its violent content and dropped from the planning schedules for the series. *The Deadly Assassin* was also part of the package of 98 episodes marketed by Time Life in America during 1978. Here the episodes all had timing cuts made to them, and narration added by American actor Howard da Silva which only tended to confuse the situation in places (e.g. the opening of Part Two: "According to *Doctor Who*'s vision, the President of the High Council of Time Lords would meet his death at the hands of an assassin. The Doctor would never have answered the summons to return to Gallifrey had he known ahead of time of his part in the tragedy.") It is also screened as a one-hour twenty-nine minute compilation in North America.

In May 1978, BBC Records issued *Doctor Who – Sound Effects No. 19* including the sound effect of a Gallifreyan Staser Gun. This album was also issued in America by Gemcon in 1982 with the same track also turning up on two picture discs from BBC Records and Gemcon. The American LP also formed part of a collector's set issued in America in 1982.

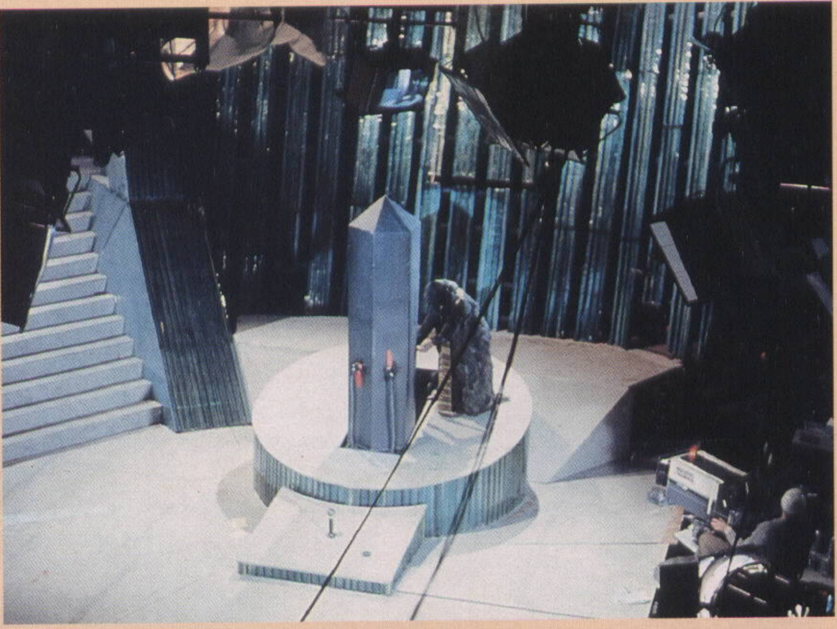
The Deadly Assassin was first released on videotape by Playhouse Video (CBS/Fox) as an 85-minute compilation for the American market in early 1989, retailing at around $22 (Playhouse 5419). It has also been issued in its original uncut form by BBC Video in October 1991 (BBCV 4645). At the end of Part Three, the final two shots were inserted from a 525-line American videotape of the episode, and although of notably different picture quality, assured that the commercial version was the complete story as originally transmitted. The box illustration was painted by Andrew Skilleter.

Andrew Pixley



Peter Pratt, without his Master mask on, rehearses a scene from Part Four. Photo © Brian Clemett

Photo © Brian Clemett



THE DEADLY ASSASSIN
SERIAL 4P
CAST

Tom Baker *(Doctor Who)* with Llewellyn Rees *(The President)* [1-2], Derek Seaton *(Commander Hilred)* [1-2/4], George Pravda *(Castellan Spandrell)*, Erik Chitty *(Co-Ordinator Engin)*, Helen Blatch *(Voice)* [1/4], Bernard Horsfall *(Chancellor Goth)*, Hugh Walters *(Commentator Runcible)* [1-2] Angus Mackay *(Cardinal Borusa)* [1-2/4], Peter Pratt *(The Master)*; John Dawson [1-2], Michael Bilton [1] *(Time Lords)*; Maurice Quick *(Gold Usher)* [1], Peter Mayock *(Solis)* [3].

EXTRAS

Derek Seaton *(Tannoy Voice)*; Pat Gorman, Harry Fielder, Steve Ismay, Michael Lomax *(Chancellery Guards)*; Willie Bowman, Ronald Mayer, Steve Kelly, Reg Cranfield, Geoff Witherick, George Romanov, Christopher Woods, Terry Sartaine, James Linten, Walter Henry, Jim Delaney, Alf Coster, Michael Earl, Sonnie Willis, Richard King, Garth Watkins, Leslie Bates *(Time Lords)*; Brian Nolan *(Camera Technician)*, Bernard Horsfall *(Samurai)*, Dave Goody *(Gas-masked Soldier)*, David Smith *(Train Driver)*, Chris Jesson *(Biplane Pilot)*, Terry Walsh *(Double for Goth/ Double for Doctor Who)*, Eddie Powell *(Double for Doctor Who/Double for the Master)*.

CREDITS

Written by Robert Holmes. Fight Arranger: Terry Walsh [3-4]. Incidental music by Dudley Simpson. Title Sequence by Bernard Lodge. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Production Assistant: Nicholas Howard John. Production Unit Manager: Christopher D'Oyly-John. Film Cameraman: Fred Hamilton [3-4]. Film Recordist: Graham Bedwell [4]. Film Editor: Ian McKendrick [3-4]. Visual Effects Designers: Peter Day, Len Hutton. Special Sound: Dick Mills. Studio Lighting: Brian Clemett. Studio Sound: Clive Gifford. Costume Designers: James Acheson, Joan Ellacott. Make-up Artist: Jean Williams. Designer: Roger Murray-Leach. Producer: Philip Hinchcliffe. Directed by David Maloney. BBC © 1976.

BROADCAST DETAILS

Part One	30th October, 1976	6.05pm – 6.30pm
Part Two	6th November, 1976	6.05pm – 6.30pm
Part Three	13th November, 1976	6.05pm – 6.30pm
Part Four	20th November, 1976	6.05pm – 6.30pm

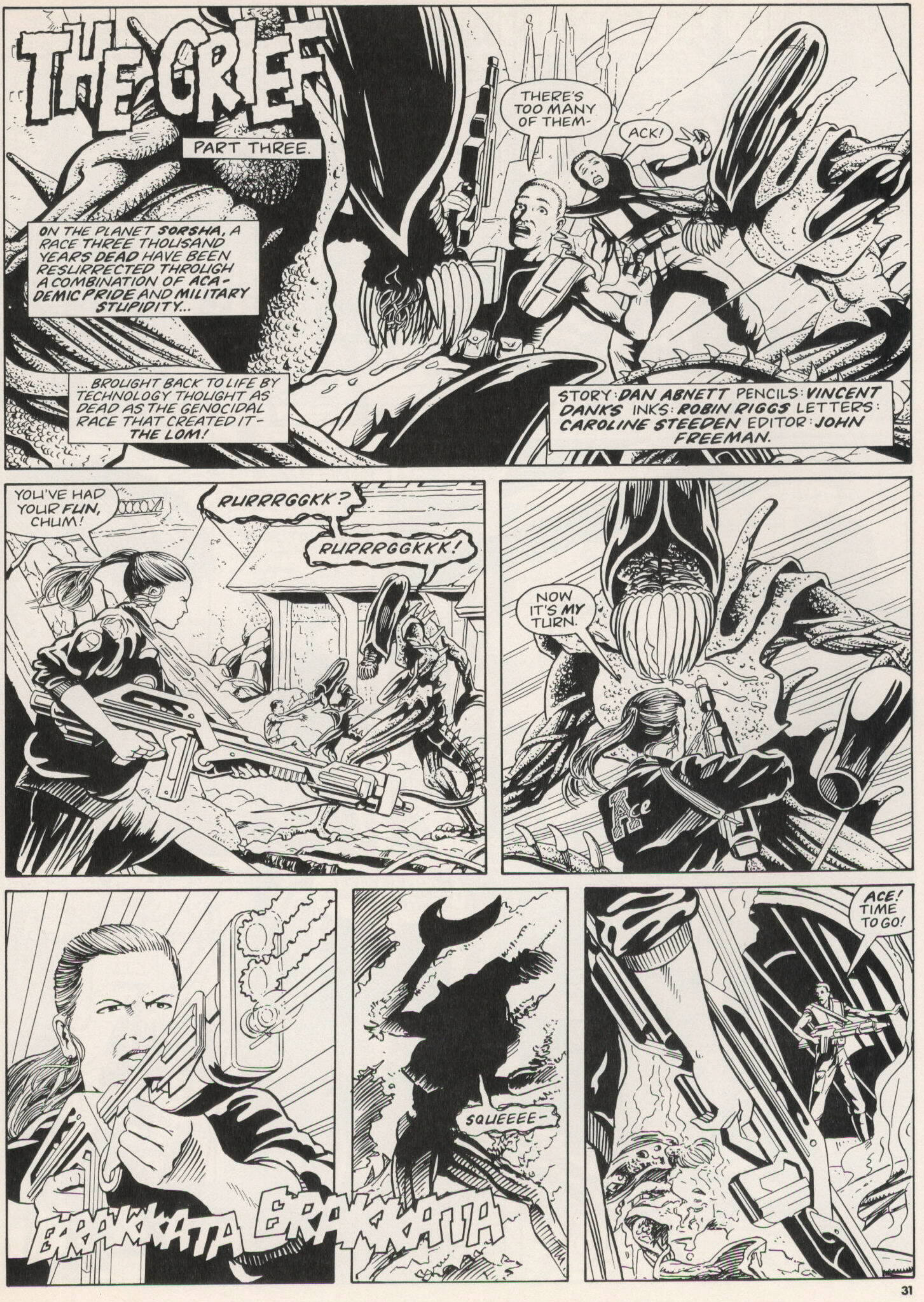
Repeats:

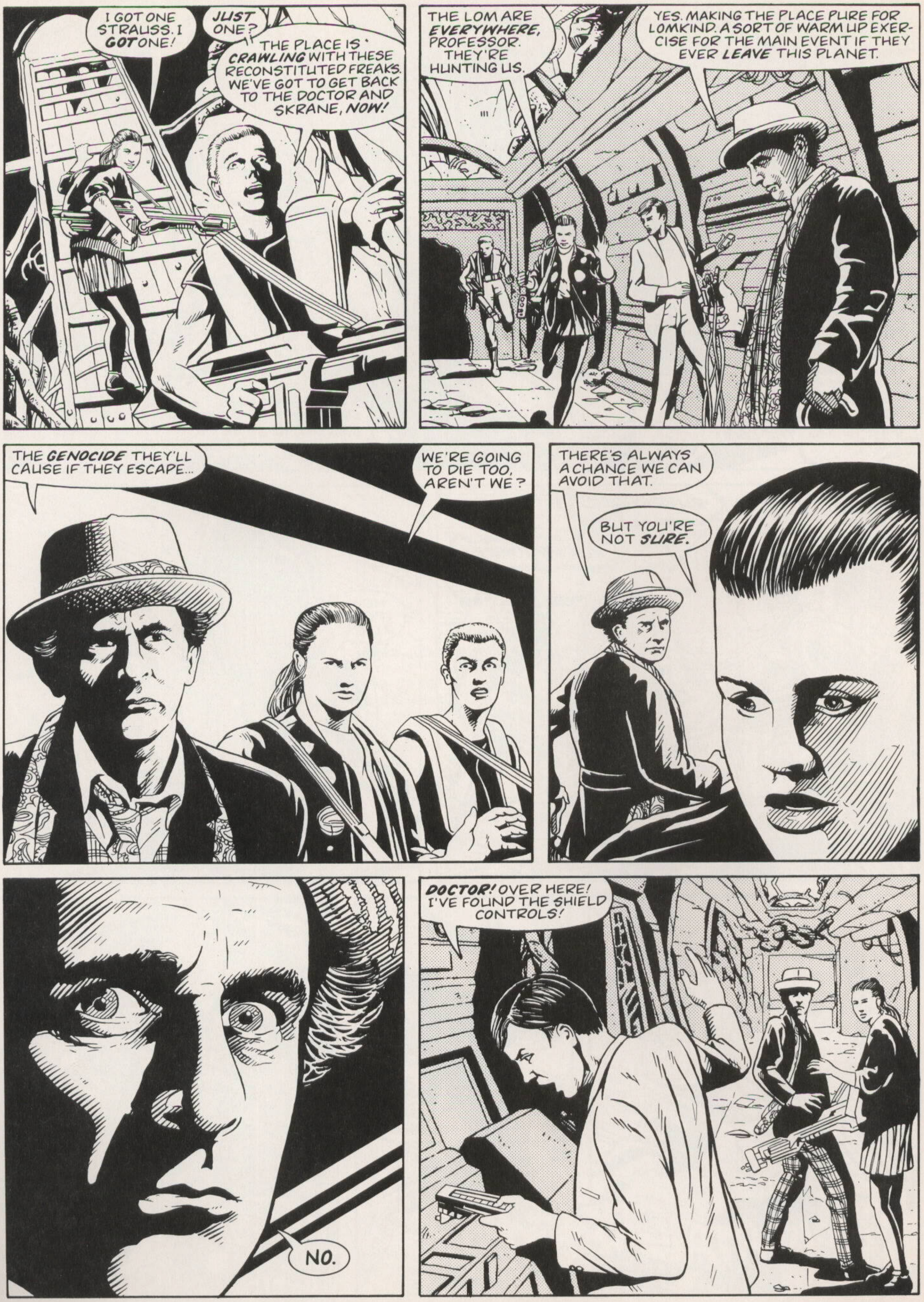
Part One	4th August, 1977	6.20pm – 6.45pm
Part Two	11th August, 1977	6.20pm – 6.45pm
Part Three	18th August, 1977	6.20pm – 6.45pm
Part Four	25th August, 1977	6.20pm – 6.45pm

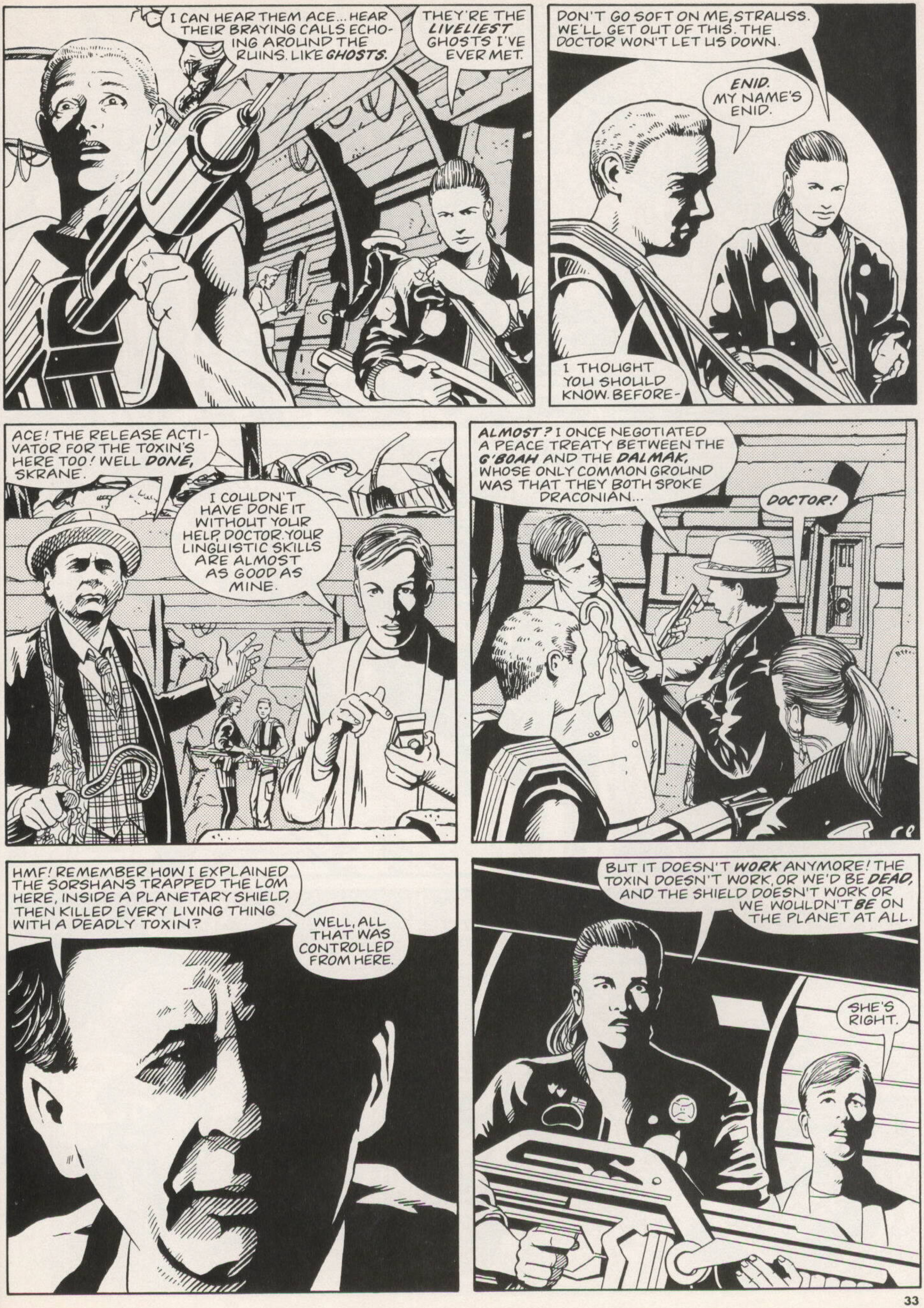
Viewing Figures:
Part One: 11.8M (15th), Part Two: 12.1M (11th), Part Three: 13.0M (12th), Part Four: 11.8M (12th).

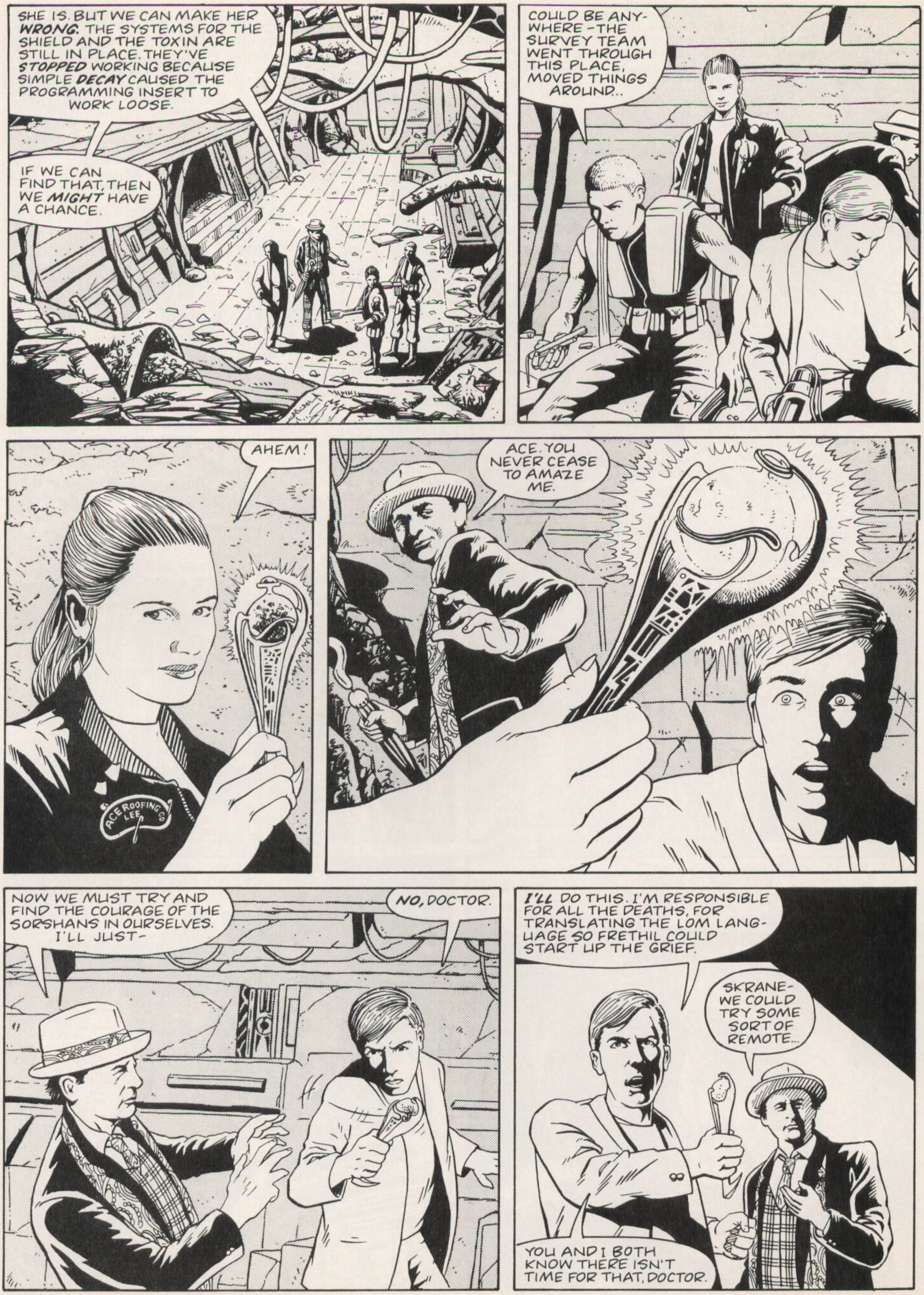
Repeats: 4.4M (72nd), 2.6M (139th), 3.8M (99th), 3.5M (104th).

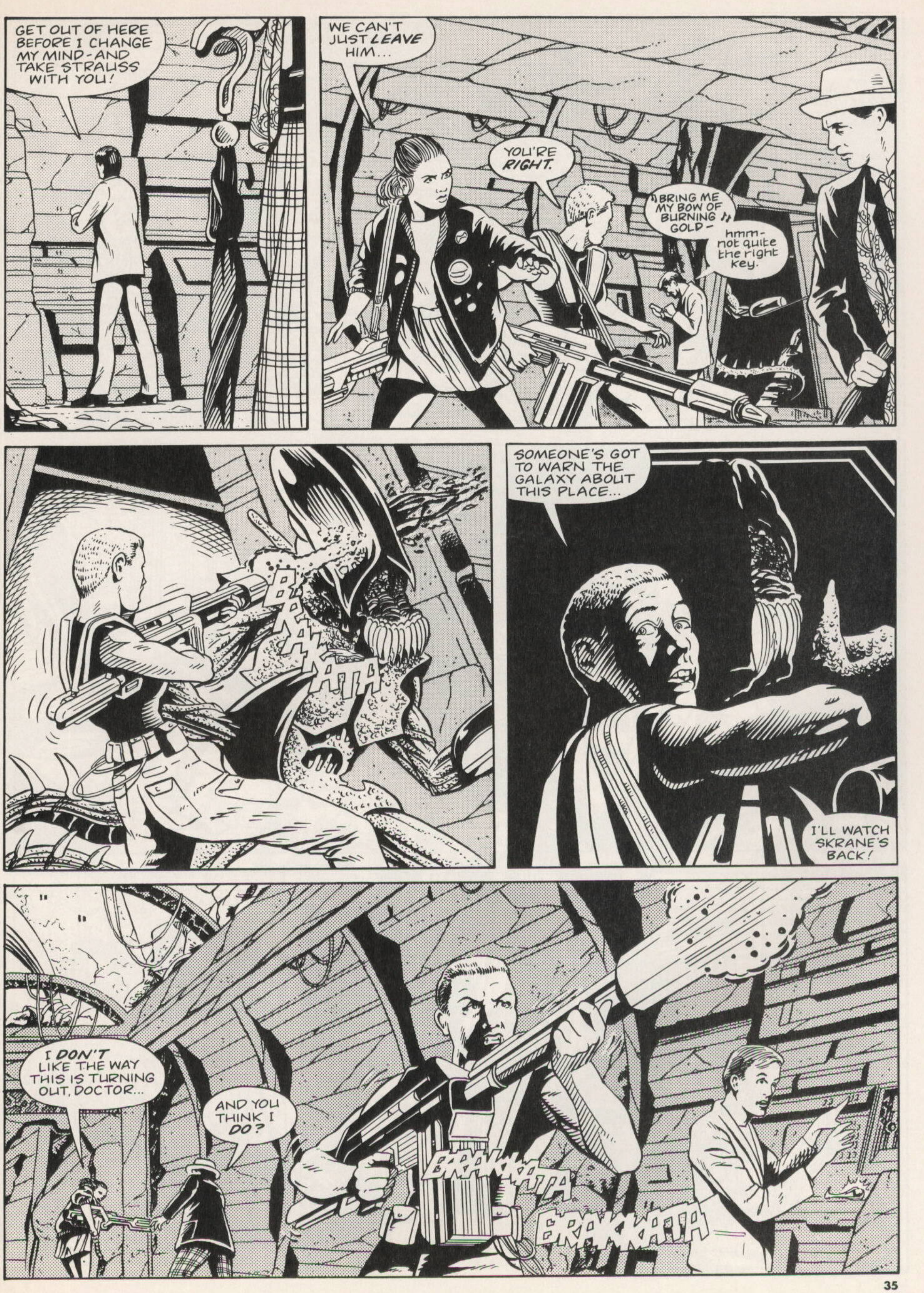
Audience Appreciation:
Part Two: 59%, Part Four: 61%. No figures for Parts One or Three.

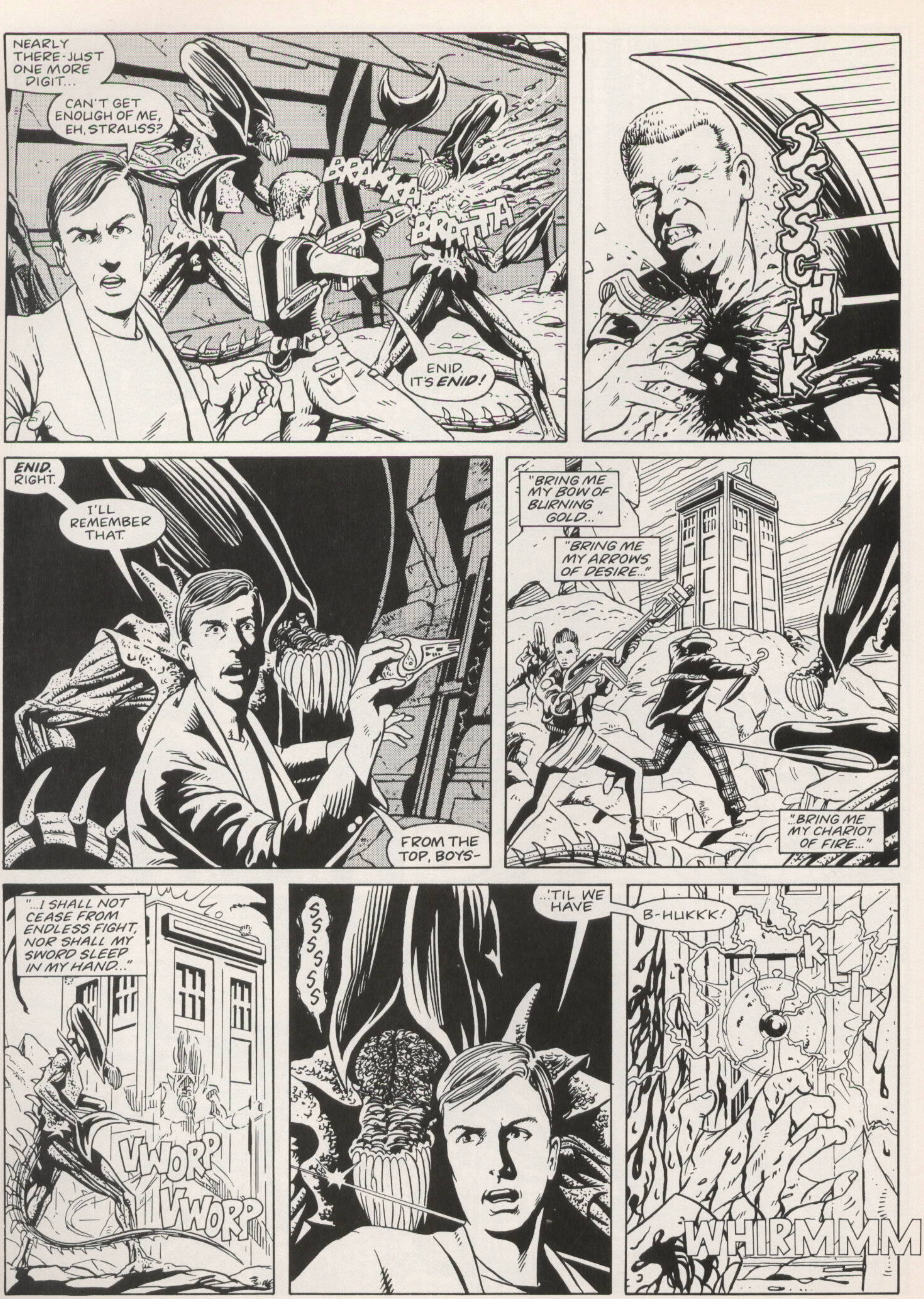

THE GRIEF
PART THREE.
ON THE PLANET SORSHA, A RACE THREE THOUSAND YEARS DEAD HAVE BEEN RESURRECTED THROUGH A COMBINATION OF ACADEMIC PRIDE AND MILITARY STUPIDITY...
...BROUGHT BACK TO LIFE BY TECHNOLOGY THOUGHT AS DEAD AS THE GENOCIDAL RACE THAT CREATED IT- THE LOM!
THERE'S TOO MANY OF THEM-
ACK!
STORY: DAN ABNETT PENCILS: VINCENT DANKS INKS: ROBIN RIGGS LETTERS: CAROLINE STEEDEN EDITOR: JOHN FREEMAN.
YOU'VE HAD YOUR FUN, CHUM!
RURRRGGKK?
RURRRGGKKK!
NOW IT'S MY TURN.
ACE
BRAKKATTA BRAKKATTA
SQUEEEE-
ACE! TIME TO GO!

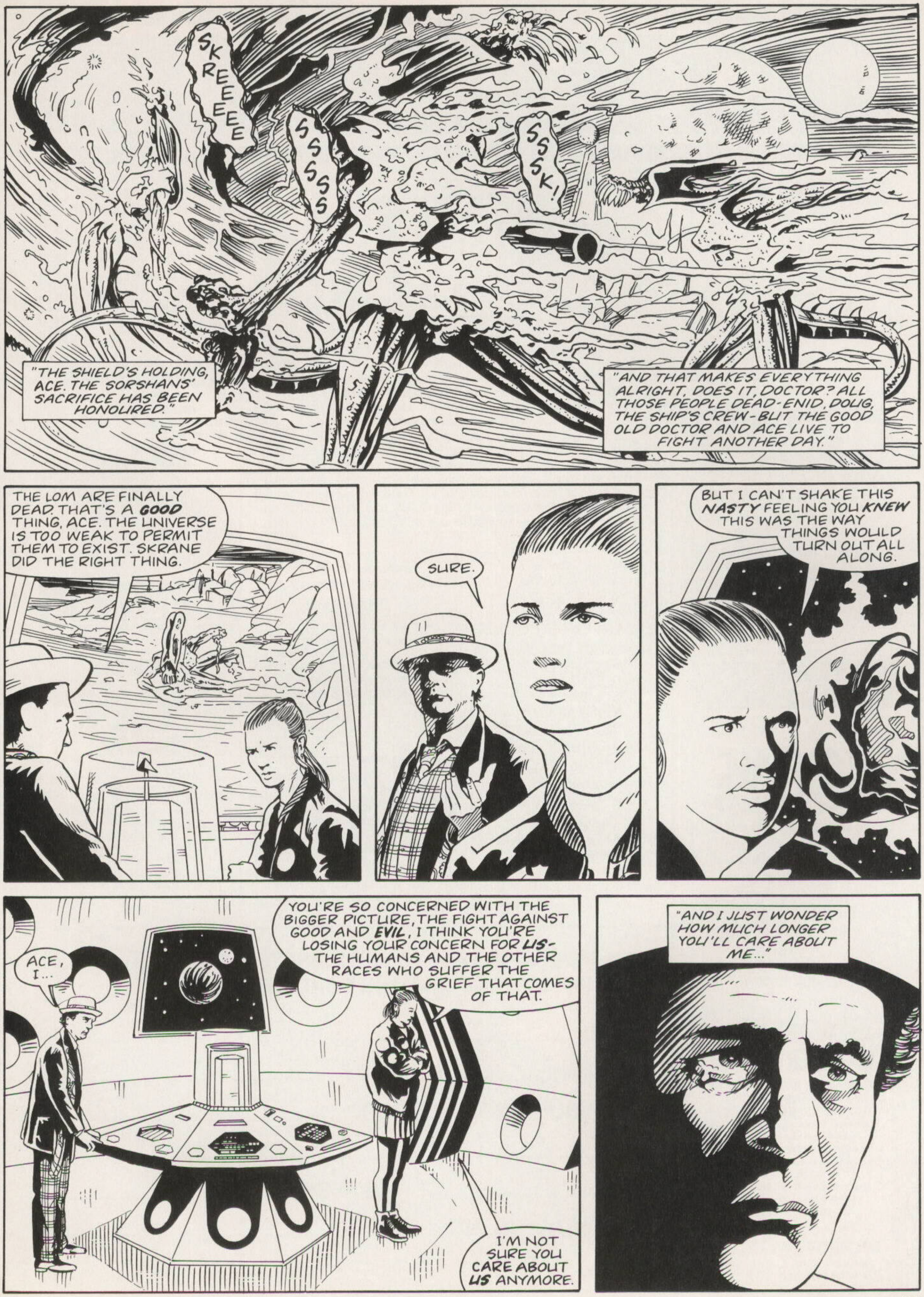

I GOT ONE STRAUSS. I **GOT** ONE!
JUST ONE?
THE PLACE IS **CRAWLING** WITH THESE RECONSTITUTED FREAKS. WE'VE GOT TO GET BACK TO THE DOCTOR AND SKRANE, **NOW!**
THE LOM ARE **EVERYWHERE**, PROFESSOR. THEY'RE HUNTING US.
YES. MAKING THE PLACE PURE FOR LOMKIND. A SORT OF WARM UP EXERCISE FOR THE MAIN EVENT IF THEY EVER **LEAVE** THIS PLANET.
THE **GENOCIDE** THEY'LL CAUSE IF THEY ESCAPE...
WE'RE GOING TO DIE TOO, AREN'T WE?
THERE'S ALWAYS A CHANCE WE CAN AVOID THAT.
BUT YOU'RE NOT **SURE**.
NO.
DOCTOR! OVER HERE! I'VE FOUND THE SHIELD CONTROLS!


I CAN HEAR THEM ACE... HEAR THEIR BRAYING CALLS ECHOING AROUND THE RUINS. LIKE ***GHOSTS.***
THEY'RE THE ***LIVELIEST*** GHOSTS I'VE EVER MET.
DON'T GO SOFT ON ME, STRAUSS. WE'LL GET OUT OF THIS. THE DOCTOR WON'T LET US DOWN.
ENID. MY NAME'S ENID.
I THOUGHT YOU SHOULD KNOW. BEFORE-
ACE! THE RELEASE ACTIVATOR FOR THE TOXIN'S HERE TOO! WELL ***DONE,*** SKRANE.
I COULDN'T HAVE DONE IT WITHOUT YOUR HELP, DOCTOR. YOUR LINGUISTIC SKILLS ARE ALMOST AS GOOD AS MINE.
ALMOST? I ONCE NEGOTIATED A PEACE TREATY BETWEEN THE ***G'BOAH*** AND THE ***DALMAK,*** WHOSE ONLY COMMON GROUND WAS THAT THEY BOTH SPOKE DRACONIAN...
DOCTOR!
HMF! REMEMBER HOW I EXPLAINED THE SORSHANS TRAPPED THE LOM HERE, INSIDE A PLANETARY SHIELD, THEN KILLED EVERY LIVING THING WITH A DEADLY TOXIN?
WELL, ALL THAT WAS CONTROLLED FROM HERE.
BUT IT DOESN'T ***WORK*** ANYMORE! THE TOXIN DOESN'T WORK, OR WE'D BE ***DEAD,*** AND THE SHIELD DOESN'T WORK OR WE WOULDN'T ***BE*** ON THE PLANET AT ALL.
SHE'S RIGHT.


SHE IS. BUT WE CAN MAKE HER WRONG. THE SYSTEMS FOR THE SHIELD AND THE TOXIN ARE STILL IN PLACE. THEY'VE STOPPED WORKING BECAUSE SIMPLE DECAY CAUSED THE PROGRAMMING INSERT TO WORK LOOSE.
IF WE CAN FIND THAT, THEN WE MIGHT HAVE A CHANCE.
COULD BE ANYWHERE - THE SURVEY TEAM WENT THROUGH THIS PLACE, MOVED THINGS AROUND...
AHEM!
ACE ROOFING CO
LEE
ACE. YOU NEVER CEASE TO AMAZE ME.
NOW WE MUST TRY AND FIND THE COURAGE OF THE SORSHANS IN OURSELVES. I'LL JUST-
NO, DOCTOR.
I'LL DO THIS. I'M RESPONSIBLE FOR ALL THE DEATHS, FOR TRANSLATING THE LOM LANGUAGE SO FRETHIL COULD START UP THE GRIEF.
SKRANE- WE COULD TRY SOME SORT OF REMOTE...
YOU AND I BOTH KNOW THERE ISN'T TIME FOR THAT, DOCTOR.


GET OUT OF HERE BEFORE I CHANGE MY MIND - AND TAKE STRAUSS WITH YOU!
WE CAN'T JUST *LEAVE* HIM...
YOU'RE *RIGHT.*
♪ BRING ME MY BOW OF BURNING GOLD ♪ -
hmm - not quite the right key.
BA BA ATA
SOMEONE'S GOT TO WARN THE GALAXY ABOUT THIS PLACE...
I'LL WATCH SKRANE'S BACK!
I *DON'T* LIKE THE WAY THIS IS TURNING OUT, DOCTOR...
AND YOU THINK I *DO*?
BRAKKATA
BRAKKATA


NEARLY THERE-JUST ONE MORE DIGIT...
CAN'T GET ENOUGH OF ME, EH, STRAUSS?
BRAKKA
BRATTTA
ENID. IT'S *ENID*!
SSSCHKK
ENID. RIGHT.
I'LL REMEMBER THAT.
FROM THE TOP, BOYS-
"BRING ME MY BOW OF BURNING GOLD..."
"BRING ME MY ARROWS OF DESIRE..."
..."BRING ME MY CHARIOT OF FIRE..."
"...I SHALL NOT CEASE FROM ENDLESS FIGHT, NOR SHALL MY SWORD SLEEP IN MY HAND..."
VWORP
VWORP
SSSSSSS
...'TIL WE HAVE
B-HUKKK!
KLIK
WHIRMMM


SKREEEEE
SSSSS
SSSSK!
"THE SHIELD'S HOLDING, ACE. THE SORSHANS' SACRIFICE HAS BEEN HONOURED."
"AND THAT MAKES EVERYTHING ALRIGHT, DOES IT, DOCTOR? ALL THOSE PEOPLE DEAD-ENID, DOUG, THE SHIP'S CREW-BUT THE GOOD OLD DOCTOR AND ACE LIVE TO FIGHT ANOTHER DAY."
THE LOM ARE FINALLY DEAD. THAT'S A **GOOD** THING, ACE. THE UNIVERSE IS TOO WEAK TO PERMIT THEM TO EXIST. SKRANE DID THE RIGHT THING.
SURE.
BUT I CAN'T SHAKE THIS **NASTY** FEELING YOU **KNEW** THIS WAS THE WAY THINGS WOULD TURN OUT ALL ALONG.
ACE, I...
YOU'RE SO CONCERNED WITH THE BIGGER PICTURE, THE FIGHT AGAINST GOOD AND **EVIL**, I THINK YOU'RE LOSING YOUR CONCERN FOR **US**- THE HUMANS AND THE OTHER RACES WHO SUFFER THE GRIEF THAT COMES OF THAT.
I'M NOT SURE YOU CARE ABOUT **US** ANYMORE.
"AND I JUST WONDER HOW MUCH LONGER YOU'LL CARE ABOUT ME..."

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Lost Tapes

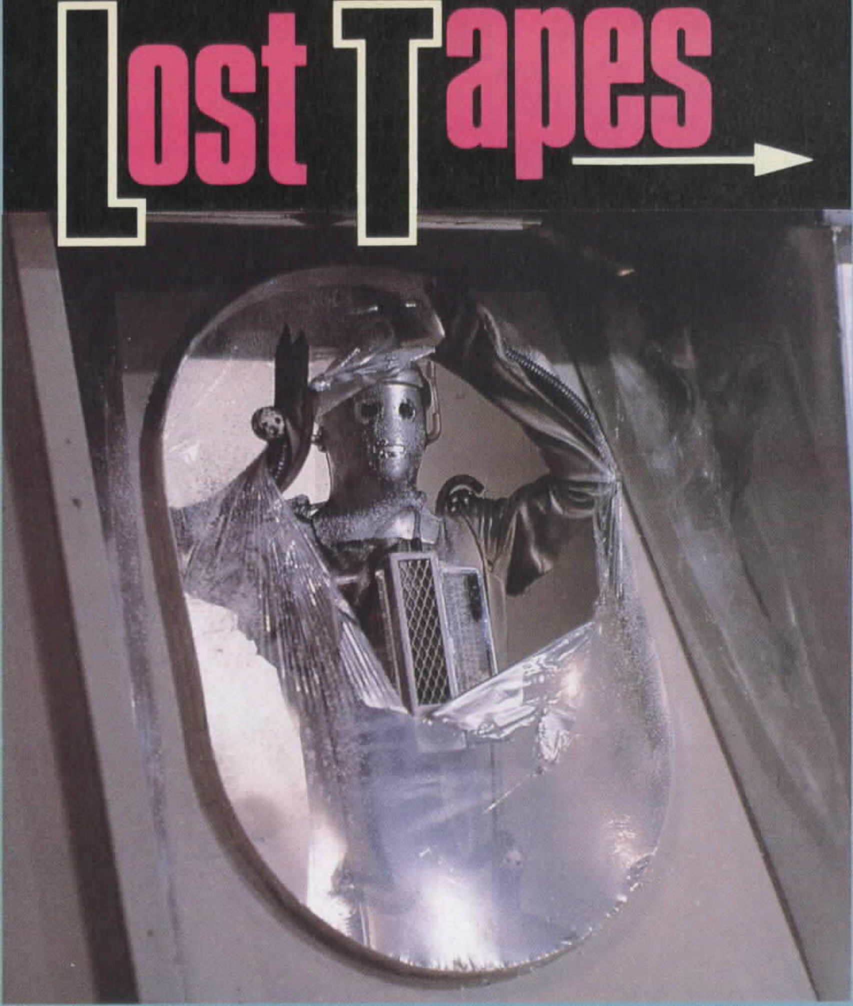


Photo © BBC Video

"One moment they're there . . . then they disappear . . . and all you wanted to do was to see them . . ."

Lewis Carroll

"I'm certain that the programmes *were* being exported; if not while I was producing, then defintely after. I think I had to go and sign a release form of some type, but as far as I can recall, *Doctor Who* was literally travelling all over the world."

Interviewed shortly before his death last year, former *Doctor Who* producer Innes Lloyd shed interesting light on the fate that might have befallen copies of a large amount of stories from his era of the show. Of all the twenty six seasons, the ones Lloyd oversaw (the latter end of Season Three to the middle of Season Five) are very badly represented in the BBC's archives.

With *The Tomb of the Cybermen* now safely returned to the vaults, the question arises as to whether the stories orginally transmitted at around the same time could still exist somewhere. To trace the facts, you have to go back beyond the infamous mass-junking of episodes of *Doctor Who* that took place, by the BBC, in the late Seventies. Up until as late as 1975, BBC Enterprises were certainly shipping stories abroad that were nearly a decade old.

Some could be picked up by Foreign Broadcast Stations, which would televise programmes in English to RAF and British Army bases as far afield as the Middle East, while others went to countries that still broadcast black and white television services, such as South Africa.

What, however, of the recently uncovered *The Tomb of the Cybermen*? Apparently, it was stored in a TV company vault with numerous other cans of BBC television product. They were moved when a war broke out in that country and the vault was damaged by shell-fire. Eventually, the film-stock ended up in another vault in Hong Kong, from where a batch of material arrived back at the BBC towards the end of 1991. In amongst these cans of *Softly Softly: Task Force* and *Mogul* was a certain set of four *Doctor Who* episodes about a race of humanoids being excavated from their own vaults!

Problems do occur in attempting to get material *back* from certain countries, especially those afflicted with what could politely be described as delicate political situations, such as South Africa – although recent events *may* slowly change this state of affairs. Recently, a writer – *not* connected with *Doctor Who* – was interviewed about working there, and the restrictions placed upon him. He commented that black and white stories of *Doctor Who* were being shown as recently as the mid-Eighties. As to what exactly they were, and where they are now, remains a mystery.

Many episodes of *Doctor Who* were dubbed and then exported, and some of these still exist in the BBC's archives. If any of the *missing* stories were recovered like this, because many of the original *soundtracks* still exist, these could easily be restored to their English versions.

Returning to Innes Lloyd's comments above, it may well have been the case that the stories he was clearing were the dubbed Hartnell stories and maybe his Troughton stories, from *The Power of the Daleks* to *The Enemy of the World*. It is, of course, the adventures of this time where the largest gaps exist in the BBC archives.

The first two Hartnell seasons and the last Troughton season are relatively complete, bar a handful of episodes. With *The Tomb of the Cybermen* returning, when it was thought lost forever, it seems that there may be far more somewhere out there than anyone had ever thought possible!

Adrian Riglesford

If you live outside the UK and you think you know of a TV station that might have an old episode of Doctor Who, *write and tell us at* **Doctor Who Magazine**. *The BBC are very keen to fill in their gaps – no questions asked, as they say! – and after the quick release onto BBC Home Video for* The Tomb of the Cybermen, *it might not be too long before we get to see other long-lost classics once again!*

Photo © BBC

BEHIND THE SCENES

A.J. Mitchell

If you've ever wondered how K9 fires red laser blasts or how the Rutan climbed stairs in *The Horror of Fang Rock*, chances are the answer is known by AJ 'Mitch' Mitchell, one of *Doctor Who's* most prolific electronic effect operators. Marcus Hearn met up with Mitch to discuss his long involvement with the programme.

"To this day video has never been used to produce the sort of amazing effects that you could produce," A J Mitchell tells me, and he should know. The man everyone calls Mitch worked on *Doctor Who* in various capacities from 1968 to 1980 and is currently the director of special effects at London's Moving Picture Company, He has come a long way, from being a BBC camera assistant to one of the team that brought the world the Anchor Butter dancing cow commercials.

"Basically TV commercials, trailers and titles show you what video is capable of today. Sadly that's why people like me, who are genuinely interested in developing them, are all working on commercials because that's the only place where video effects have the chance to do what they're capable of. The trouble is, we're too expensive and unavailable to a lot of people. We can do absolutely *anything* now."

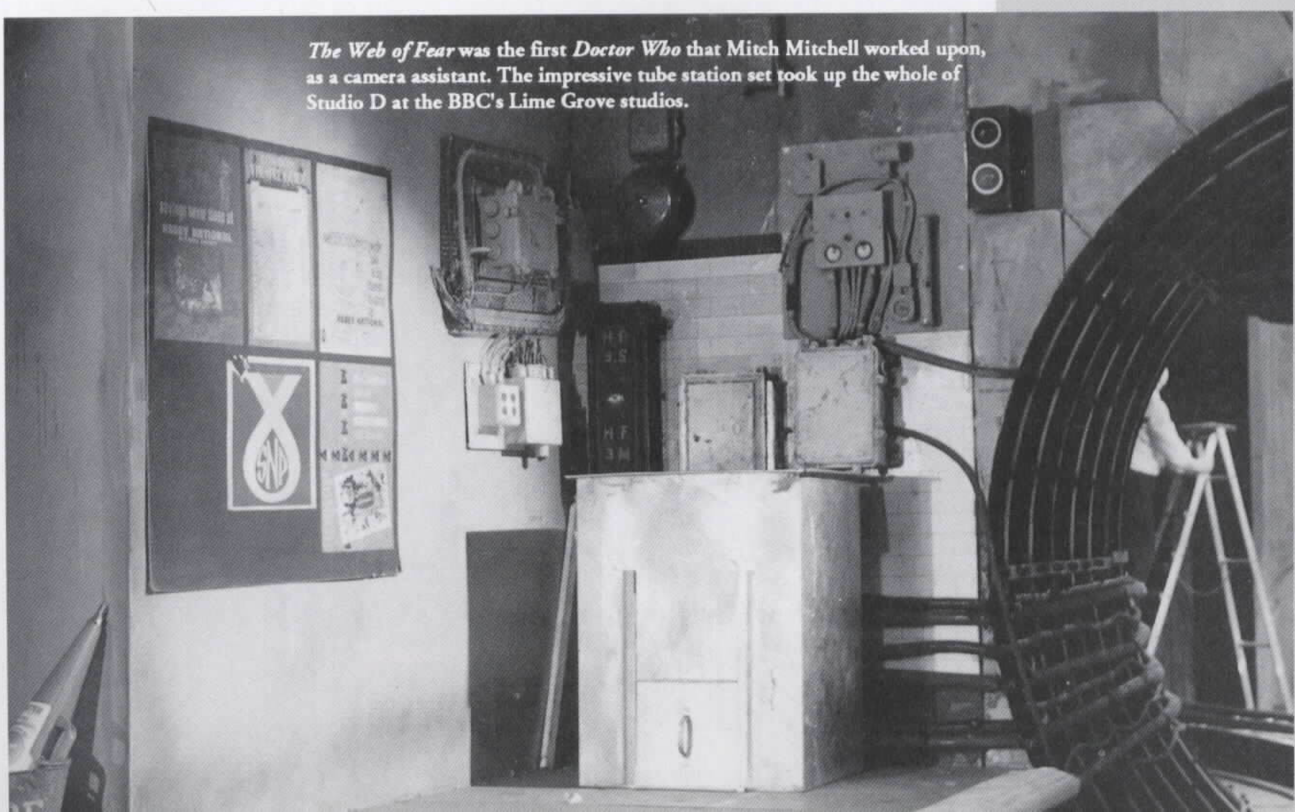
The work of his colleagues at the Moving Picture Company, among them Gerry Anderson and former *Who* title sequence designer Bernard Lodge, convinces me this is true. The fourteen minutes of high resolution electronic imaging in *Terminator 2* illustrate the capabilities of current video effects much better than anything seen on *Doctor Who*. However, it is Mitch's extensive *Doctor Who* work – principally his numerous stints as electronic effects designer for the programme – that is now under discussion.

"My interest in TV camera work and science fiction really started in 1953 with *The Quatermass Experiment*, which was when I first saw any televison at all. I come from Northern Ireland and my father had a linen factory.

"On the day of the Queen's coronation in June that year he bought a TV and set it up on a podium in his factory. They had drinks and buffet food for all the employees while they were watching the coronation. The TV was left there for a few weeks before they took it home. At the weekends, my parents sometimes came down to watch it as my mother had never seen any television before and as a little kid I was dragged along as well. One of the nights they did that was the night of the first episode of *The Quatermass Experiment*. This was the first science fiction on TV and it was preceeded by an announcement warning young people or those of a nervous disposition not to watch it. I was immediately lifted up and deposited on the other side of the workroom, away from the television set. I got inside a big cardboard box that had a hole in it and slowly crept forwards, Dalek style. I saw pretty well the whole episode. The following week they took the TV set home and I hid behind the sofa to watch the second episode. As the programme progressed I came more and more out from behind it as I tried to see the picture better.

"I *was* eventually discovered but fortunately for me my parents thought the psychological damage of saying I couldn't watch it was worse than actually seeing it! Of course there was the added thing that if they had to take me out of the room then they wouldn't be able to watch it themselves, which I suspect is the *real* reason why they let me stay!

"I'm the only person of my age that I know who has seen all of *The Quatermass Experiment*. I saw all three *Quatermass* stories and remember being absolutely



The Web of Fear was the first *Doctor Who* that Mitch Mitchell worked upon, as a camera assistant. The impressive tube station set took up the whole of Studio D at the BBC's Lime Grove studios.

rivetted by the second one. I watched both of the BBC's *Andromeda* serials and ITV's *The Voodoo Factor* which I always thought was as good as the BBC ones but no-one ever mentions it these days. Somebody I've since met actually worked on it and he told me that much of the filming was actually shot in the canteen at the Wood Green Empire!

INTO THE BBC

"When *Doctor Who* started I watched that as well. After *The Daleks*, I wrote to the BBC and asked for a photograph of the Dalek city thinking it was real! I got a letter back saying they were sorry but it wasn't possible to provide a still of that but here was a signed photograph of William Hartnell, which they hoped would be just as good. Of course, I was totally uninterested in that; I think I must have thrown it in the bin or something!

Image © BBC

"At the end of school I applied for a job at the BBC. They offered me a place on a technical course but it didn't start until nine months after school ended so I eked out my living doing a variety of things like window dressing and wedding photography. In 1966 I went in as a trainee cameraman and worked my way up in the camera department.

"In the technical reserve pool you mainly worked with cameras or sound. I was atrocious at sound, the high point being when I hit John Noakes (of *Blue Peter* fame) with a boom microphone! He stood up and I didn't move it quick enough. His head was bleeding! They decided it was best to keep me away from sound after that which was fine by me because I didn't want to do it anyway."

The first *Doctor Who* serial Mitch had any involvement in was one of the most popular stories in Patrick Troughton's 'monster season'.

"*The Web Of Fear* was directed by Douglas Camfield who was generally acknowledged throughout the industry as one of the best directors we had. I remember hardly anything about it except people running around London Underground tunnels, but I *do* remember that the whole of Studio D at Lime Grove was taken up with the tunnels. I didn't pay a huge amount of attention to it as I was more interested in camera assisting which was what I was there for. The effects at that stage would have been inlay."

Mitch explained how the role of,the inlay operator came about at the BBC, and exactly what its requirements were.

"Up to 1974 there were very limited effects of the electronic variety. In the Fifties they got heavily into using special effects, particularly on *The Black and White Minstrel Show*. They did amazing things and there were some specialist guys. As ITV started and the BBC had to turn into a conveyor belt manufacturer of programmes, rather than a bunch of people having a good time making TV, it all had to be streamlined and efficient. The lighting cameraman became the person who was in charge of the studio and they invented this job called the technical operations manager. He was like the director of photography on a movie set and to make the system work everybody had to be below him. The three or four effects guys were wild cards in the system and became something of an embarassment, with quite a lot of influence".

This resulted in changes to the organisation of programme making, to curtail these mavericks' growing power.

"They demolished the special effects job and invented a post called inlay operator. No planning authority or responsibility of any kind went with this job – they literally turned up on the day like a person operating a typewriter. The technical operations manager would plan with the director, they would make the decisions and if the realisation was specialist the effects equipment would be operated by the inlay operator. To make sure these people were totally emasculated they made it a secondment job – it wasn't a permanent post.

"There were three inlay operators scheduled at a time and they only did it for three months. If someone was seconded from camera assistant he would be on the first month, the second would be on the second month and the other would be on the third month. This was a brilliant way of making sure they couldn't become powerful and they couldn't become involved as programmes usually had a rumination period longer than three months. In my case I did this in 1969 which coincided with the introduction of colour TV. I mainly did *Top of the Pops* but I also did an episode of a science fiction series called *Counterstrike*, an episode that was never shown and was later wiped.

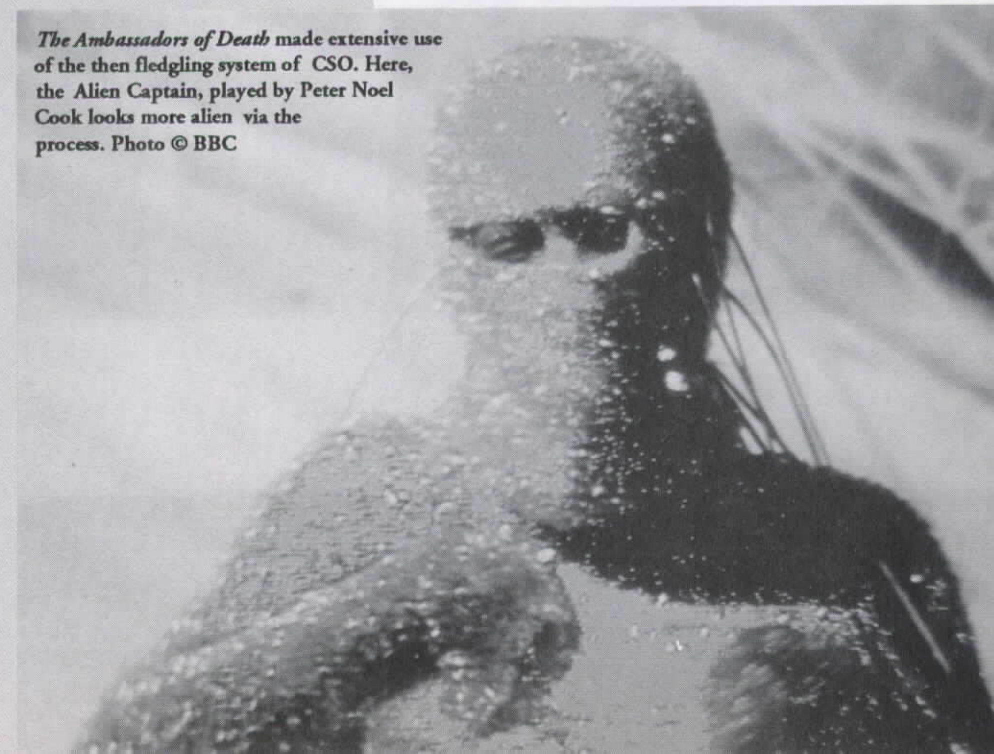
ENTER CSO

"On my first stint as an inlay operator they were doing tests on Chromakey which was then a new process. These tests were open to producers, and during one of them Barry Letts turned up. He had directed *Doctor Who* in the past and he was about to become the next producer. He was very interested in technology and using various gizmos. I got to know him and in 1970, when I did an inlay stint on *The Ambassadors of Death*, I got an extension and stayed on for five and a half months."

Mitch went on to explain the principles behind Chromakey, a process undergoing its introduction at that time. The effect, which became a mainstay of *Doctor Who* and *Blake's 7* throughout the Seventies, allows the electronic superimposition of one picture onto another. Two cameras are used to film two different scenes, usually an actor and the scene he/she is to be superimposed onto. A black and white key signal is produced from the camera pointing at the actor. This signal, produced by matrixing the colour information, is then fed to a video switch. A Chomakey backdrop is then chosen; usually blue due to its status as relatively uncommon skin tone colour. The backdrop then becomes black, whilst all the other colours in the picture turn white. This key signal can then be used to combine the Chromakey camera's original picture with any chosen background. The effect was first used on the programme in *Doctor Who and the Silurians* and can still be seen on television today, perhaps most predominantly on Channel 4's *The Word*. Mitch described the experimentation that occured as the process developed.

"*The Ambassadors of Death* was made during the one short period where yellow was better than blue for Chromakey, or CSO as the BBC calls it. Yellow turned out to be a bit of a disaster because caucasian faces are basically yellow. Nowadays it's so accurate you can shoot blue things on a blue background if the blues are substantially different."

"As far as I can remember, for the first episode of *The Mind of Evil* I was working ▶



The Ambassadors of Death **made extensive use of the then fledgling system of CSO. Here, the Alien Captain, played by Peter Noel Cook looks more alien via the process. Photo © BBC**

on effects and for Episodes Two, Five and Six I was a cameraman. On Episodes Three and Four I was a camera assistant, though by now I had become absolutely fascinated with the effects. My main memory of that story was of actors precariously balanced on a fork lift truck swathed in yellow cloth. Fork lifts are banned nowadays and a good thing too!

"My next *Doctor Who* involvement was *The Planet of the Spiders* which I worked on as a full cameraman. Barry Letts was the producer *and* the director. I was actually the camera operator who shot Tom Baker during the transformation from Jon Pertwee. I think it was just a mix on two identical pieces of floor on opposite sides of the studio. It was done live and Dave Chapman, now a video effects designer, merged the two shots.

"By this time I thought the way the inlay operator system was organised was totally unacceptable. You've got to remember that these guys wanted to be cameramen, not

Mitch Mitchell worked on the regeneration sequence in *Planet of the Spiders* and actually operated the camera that recorded Tom Baker's first appearance in *Doctor Who*. Images © BBC

effects people and the majority felt the inlay system was an insult, subverting their careers and a waste of time." Several years before, Mitch had outlined an idea for the replacement of the unpopular inlay operator system with a more permanent post – that of the electronic effects designer. When he received no feedback he assumed his ideas had been lost in the BBC's bureaucracy until: "I was called into the office and asked if I'd seen the notice board. I hadn't, but was told that the job I suggested was being advertised and it was being called an electronic effects operator. They had taken on board the things I suggested after some three or four years! It was part of the vision department, not the camera department, and it was a full time job which didn't involve shared responsibilities. These guys would do effects and nothing else and wouldn't go back to cameras in between. They were offering three jobs so I went away and thought about it bcause I wasn't really sure what to do at all. To be one of three people starting a whole new section – the potential was fantastic. On the other hand I had always wanted to be a cameraman and I was what I wanted to be after seven years working my way up."

NEW BEGINNINGS

After being instrumental in abolishing the unpopular rota system and introducing the new job of electronic effects operator, Mitch was given one of the three new posts. The other two went to Dave Jervis and Dave Chapman.

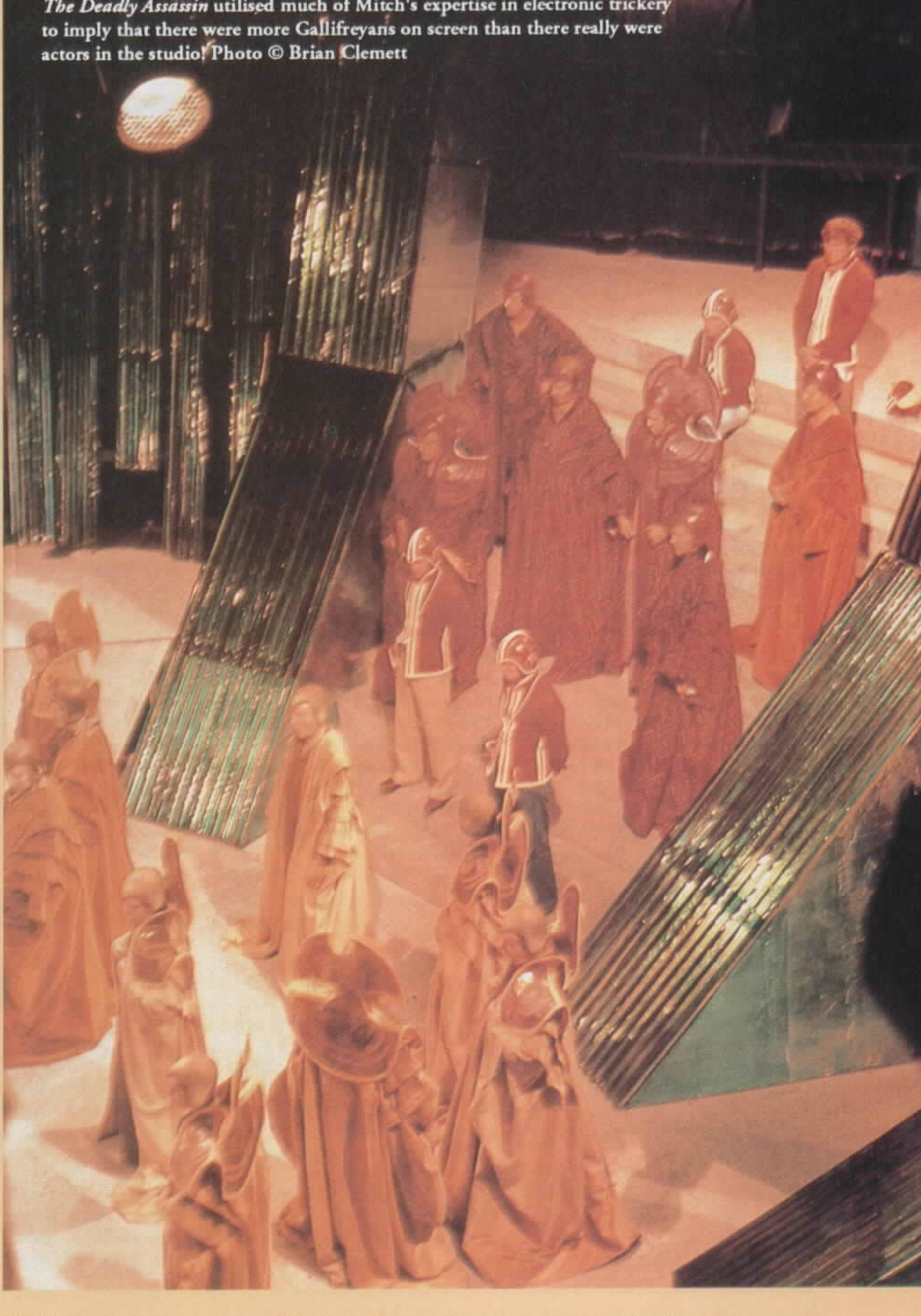
"The set up was that there was a manager, Bob Wright, who was an ex-lighting manager. At the end of the black and white era he was regarded as being one of the best. He was also what you could describe as a creative manager and he really pushed it, setting up demonstrations for directors and producers every time new equipment came along. I remember Dave Jervis was heavily into the electronics of it and I was into the photographic side.

"In that capacity I did three Philip Hinchcliffe *Doctor Who* stories beginning with *The Android Invasion*. I think Philip usually used Dave Jervis on *Doctor Who* but then Barry Letts directed *The Android Invasion* so I did that one. Having done one Philip knew me, so I then did *The Deadly Assassin*.

"David Maloney was great fun as a director on that one, absolutely fantastic. The effects in that included the wrist communicators and the triangular gun sights. There was also a very large set with hundreds of extras running around. Except there *weren't* hundreds of extras. We actually divided the set up into parts and had the same twelve extras run out of each doorway! This was because we had planned it carefully beforehand so we did some very big scenes very economically."

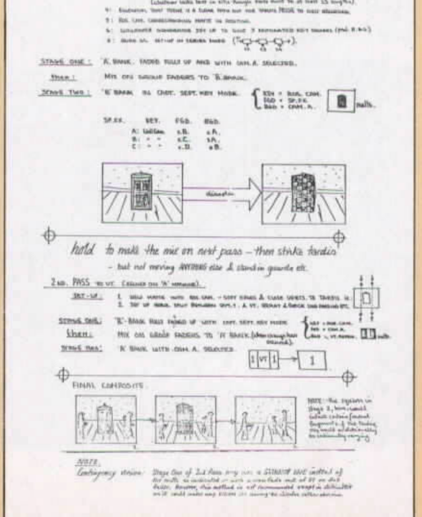
Inspired improvisation with existing equipment was used for the scene in Part One for the transduction of the TARDIS.

"David wanted to do something interesting and electronic for that so we used a box that Ian Chisolm had built for the children's programme *Swap Shop*. It was a pattern generator that had little squares moving through it. These little squares and patterns were primary colours so I thought it would be a great wheeze to get hold of it and use the pattern to key it through."



The Deadly Assassin **utilised much of Mitch's expertise in electronic trickery to imply that there were more Gallifreyans on screen than there really were actors in the studio! Photo © Brian Clemett**

Mitch's handwritten notes, describing how the sequence of transducing the TARDIS would take place in *The Deadly Assassin* Part One.



hold to make the mix on next pass – then strike tardis
– but not moving ANYTHING else & stand-in guards etc.

1st. PASS
2nd. PASS
FINAL COMPOSITE
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1

For his next story, *The Robots of Death*, another home-made device was employed to acheive the striking shots of a Robot's point of view.

"The colour synthesizer was another box of tricks that Ian Chisolm built, this one for *Top of the Pops*. It was basically a thing that took a black and white image and allowed you to set a colour to each of the eight tones. You took a black and white version of the picture and you could make white go red, black go green and light mid-grey go purple and so on. You could have eight altogether and it was fun, although it was carefully planned because make up had to put blue in their eyes so the thing could be keyed in."

1977 proved to be a year of change as Philip Hinchcliffe handed over the rôle of producer to Graham Williams. In the next issue of **DWM**, Mitch explains that he was to find himself with more creative input into *Doctor Who*, as well as becoming one of the establishing team and effects mainstays on David Maloney's *Blake's 7*. ◆

Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read *every one* of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be sent through a CVE for reasons of space.

TO START...

I write to congratulate you on **DWM 184**. I have never read the magazine before, but a fellow actor gave it to me having spotted the archive feature on *Delta and the Bannermen*, in which I played Murray, the driver of the Nostalgia Trips coach. I was happy to see photographs of myself and the good Doctor and all those 'evacuees' on Barry Island. As Andrew Pixley told us, it was made in Wales, during a heat wave and John Nathan-Turner and Chris Clough brought a top cast to it and kept us all well in order!

It was simply one of the most enjoyable television shows I have ever been connected with. Thank you for bringing back so many happy memories.

Johnny Dennis,
Westminster,
London.

REPEATS

We wanted repeats and we've got them. Congratulations would seem to be in order for Mister Alan Yentob, Controller BBC2, hmm? I have written to him saying so and I hope everyone else will too. As he is the *only* person at the BBC to show any interest in the show, we should support him.

I also hear rumours that Mr Yentob may decide to commision Season Twenty Seven. Let's try and turn these rumours into facts. I would much rather see a new season of *Doctor Who* on BBC2 instead of BBC1.

Who knows - we may get to see a new *Doctor Who* before the next century!

Alex Taylor,
Moortown,
Leeds.

Well, there's some much needed optimism on the future of the show. Now here's some comments on another great debate - how BBC Home Video should treat the -

ODD TWO PART STORIES

I feel that it is sheer idiotic stupidity to put stories from different seasons onto one tape. It is more enjoyable to watch two stories with some kind of continuity. So bring out *The Rescue/The Romans* and *Black Orchid/Earthshock*, and stuff the price! It's not much these days!

G Ryan,
Sunderland,
Tyne & Wear.

Stuff the price!? Surely that's what started the debate in the first place - so many people complaining about the price! We also heard from **D Walsh** *of Portsmouth on this subject, who agrees with the above comments and adds:* "I keep all my videos in the correct order, as they were shown, and to bring a video out with three two-part stories on it would be really stupid as we could not keep them in order!" *Now, onto a topic that has had an even larger than usual postbag, which we'll simply call:*

LOGOPOLIS v RUSSELL

At last, you noticed! I've been waiting for ten years for someone at **DWM** to spot all the foreshadowing of things to come in Season Eighteen and Philip MacDonald's *Change and Decay* (**DWM 185**) proves my conclusions were not delusions after all!

However, I wonder if you've spotted these little details that weren't mentioned. In *The Keper of Traken*, the Doctor has a line referring to Tremas' ransacked quarters: "Looks like the Second Law of Thermodynamics". The Master's own "regeneration by combination" is a foreshadowing of the Doctor's own and my favourite of all though comes at the end of *Traken*. The face on the clock on the Master's TARDIS is set at four minutes to midnight (the number of episodes remaining for the fourth Doctor).

I hope Gary Russell read the article and learned how wrong he is about *Logopolis*. It is the best *Doctor Who* story of all with themes covering all my favourite science subjects: computers, quantum theory, radio telescopes, and the utterly brilliant concept of block transfer computation. I'm in my second year at college majoring in physics and I would say *Logopolis* is the prime reason I'm studying the subject.

Steven Manfred,
Ellsworth,
USA.

To quote Gary Russell in his own words, I found his coments on *Logopolis* to be nothing more than pretentious waffle.

In the last year we've suffered some rather dull Tom Baker releases (the main culprit being *The Deadly Assassin* which Russell thought was a masterpiece!).

Both *Logopolis* and *Castrovalva* capture the real magic of *Doctor Who* when at its best.

S Taylor,
Tonbridge,
Kent.

Philip MacDonald exhibited a distinctly different style for **DWM** and fascinating insight. However, what does Gary Russell actually *like* about *Doctor Who*? I found his comments unnecessarily destructive about two of my personal favourites - *Logopolis and Castrovalva.*

Duncan Mortley,
Rainham,
Kent.

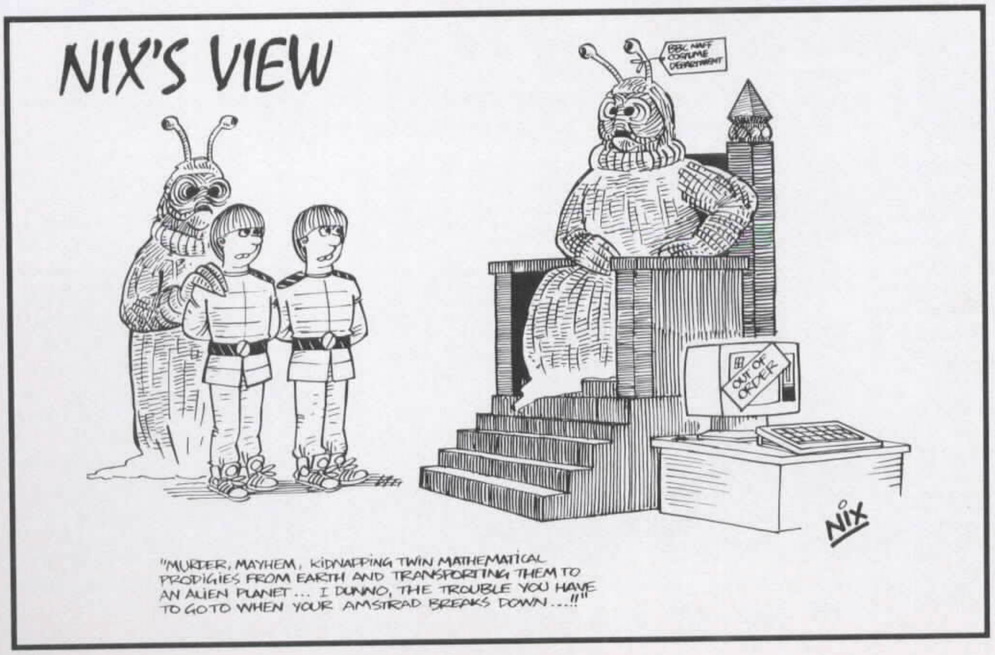
Can't someone else do *Off The Shelf*? All Gary Russell seems to do is attack everything that is not perfect, ie *City of Death, Castrovalva, Planet of the Spiders* and most recently, the one story that *is* perfection, *Logopolis.*

John Bullock,
Liverpool,
Merseyside.

After reading *Off The Shelf* (**DWM 185**) concerning *Logopolis* and *Castrovalva* I was tempted to cancel my order!

Logopolis stands as one of my favourie ever TV programmes, certainly my favourite *Who* serial and to dissect it in the way Russell did does not make for pleasant reading. There is another article in **DWM 185**, *Change and Decay* by Philip MacDonald which gives a detailed analysis of how *Logopolis* is the logical culmination of Christopher H. Bidmead's season as script editor. If **DWM** continues to contradict itself in such a way, then I will certainly not spare the time to read it.

David Tallach,
Aberdeen,
Scotland.


NIX'S VIEW
BBC NAFF COSTUME DEPARTMENT
OUT OF ORDER
NIX
"MURDER, MAYHEM, KIDNAPPING TWIN MATHEMATICAL PRODIGIES FROM EARTH AND TRANSPORTING THEM TO AN ALIEN PLANET... I DUNNO, THE TROUBLE YOU HAVE TO GOTO WHEN YOUR AMSTRAD BREAKS DOWN...!!"

ARTWORK

My main gripe concerning recent **DWM**s has been the cover art which rarely varies from issue to issue. Alister Pearson is a fine graphics artist but I feel it's a case of overkill as he seems to dominate the whole merchandise market through video covers to Target novels.

Couldn't we have more talent involved? There have been some superb examples previously from Colin Howard and Lee Sullivan. Finally, who painted the cover for the **DWM Winter Special**, *UNIT Exposed?*

Derek Gray,
Aberchirde,
Aberdeen.

Well, a quick scan back across the last year or so's art covers certainly bears out your complaint to some point.

*Of the twelve most recent art covers we've done, four have been by Alister (**DWMs 174, 179, 183 and 185**). Colin Howard did issue**178**, Pete Wallbank did two (**172 and 186**), Lee Sullivan did three, (**Summer Special, 180 and 181**), Andrew Skilleter did one (**175**) and Richard Piers Rayner painted the much-praised cover to the **Winter Special:*** UNIT Exposed.*Oops! And we omitted to credit him! Alister has one more to come, this year's **Holiday Special** - more details on that next issue!*

TASTELESS?

I can't understand why British Whovians made such a fuss over the sexual content in *Timewyrm: Genesys*, when there was none, apparently, over the 1987 novelisation of *K9 and Company* by Terence Dudley. I refer specifically to pages 150, 156 and 157. I mean, you want to talk paedophilia, ritual abuse... it's all there in black and white! I don't recall any fuss being made over it even though it was displayed in the children's section of British bookshops!

Betty Nugent,
Maitland,
USA.

GRATEFUL

Very many thanks for reprinting the old *TV Century 21* serial *The Daleks* in **DWM**. I first enjoyed the originals of these strips as a nine-year-old school boy in 1965 and have regretted not retaining those pages since. This time I'm not making the same mistake, but I'm carefully filing them each month instead!

Alan MacKenzie,
Ringwood,
Hants.

*We at **DWM** are especially grateful to well known* Doctor Who *merchandise dealer Bruce Campbell for his help with the reprinting of these strips, taken as they are from his original, pristine copies of* TV21*! Thanks, Bruce!*

HELP!

I haven't got a CD player. Nor do I know anyone who has. This wasn't a problem until I became addicted to entering competitions in **DWM**. Is there any way you can offer cassette alternatives when running soundtrack competitions? Spare a thought for those of us who only have a trustworthy tape recorder for company.

Gillian Lyne,
Stockport,
Cheshire.

Alas, it would seem that apart from their release of The Pescatons, *Silva Screen Records Ltd are only doing their* Doctor Who *soundtracks on Compact Disc. Drop 'em a line and tell 'em you want cassettes as well!*

ADDITIONAL INPUT

DWM 185: Gallifrey Guardian: *Public Image*: *Resistance Is Useless* was of course not shown in 1965! *The Time Meddler* ratings are all one place out of position, ie 1 is 8.9m, 2 is 8.8m, 3 is 7.7m and 4 is 8.3m!

Beyond The TARDIS: Ian Hines (brother of Frazer) rang the **DWM** offices to point out that Hamish Wilson is *not* their cousin! In fact, he's no relation at all. Ian also explained that it was *his* children who passed their chicken pox onto their uncle! Ian, incidentally, was one of the clockwork toy soldiers!

Collectors' Corner: There were six Nestle wrappers, the sixth featuring RSM Benton!

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, DWM Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accep[t offers to swop or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

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PERSONAL

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MORE *FREE* POSTCARDS IN THE NEXT DWM!

Former *Doctor Who* script editor Andrew Cartmel is the writer of our new three part comic strip, *Ravens*, which starts in issue 188. The story, drawn by Brian Wiliamson and Cam Smith, is set during Andrew's *New Adventure* novel *Warhead*! Our archive is the Colin Baker adventure *Revelation of the Daleks*, and we talk to the story's director Graeme Harper. Mitch Mitchell continues his fascinating investigation into *Doctor Who* electronic effects and *What the Papers Said* takes a dip into the Pertwee era. Plus: the Brief Encounter features the Seventh Doctor examining his past personnas.

Alongside another set of *free* postcards, that's

Doctor Who Magazine 188

ON SALE 11TH JUNE 1992!

DESIGNING WHO

Roger Murray-Leach & James Acheson

The Deadly Assassin was to prove to be a pivotal point in *Doctor Who's* history. The production team took many cherished elements from the past, radically reshaped them, and in so doing, set the stage for the future. At the time, the story was treated with derision by many of the programmes' older fans. Yet, despite accusations to the contrary, a great deal of time and effort had been put into *The Deadly Assassin.*

STUDIO MANIA

When the location filming had been completed, the crew returned to London to prepare for the studio recordings.

Set designer, Roger Murray-Leach was charged with creating the Time Lord's totally alien environment on Gallifrey. How did he approach this task? "You have to start from somewhere. You have to try and build a logic, however far fetched it is, into whatever you're trying to do. What you have to do is link it in with something which will ring a bell with people's conception of fear or grandeur or whatever. There have to be elements in it which people can relate to.

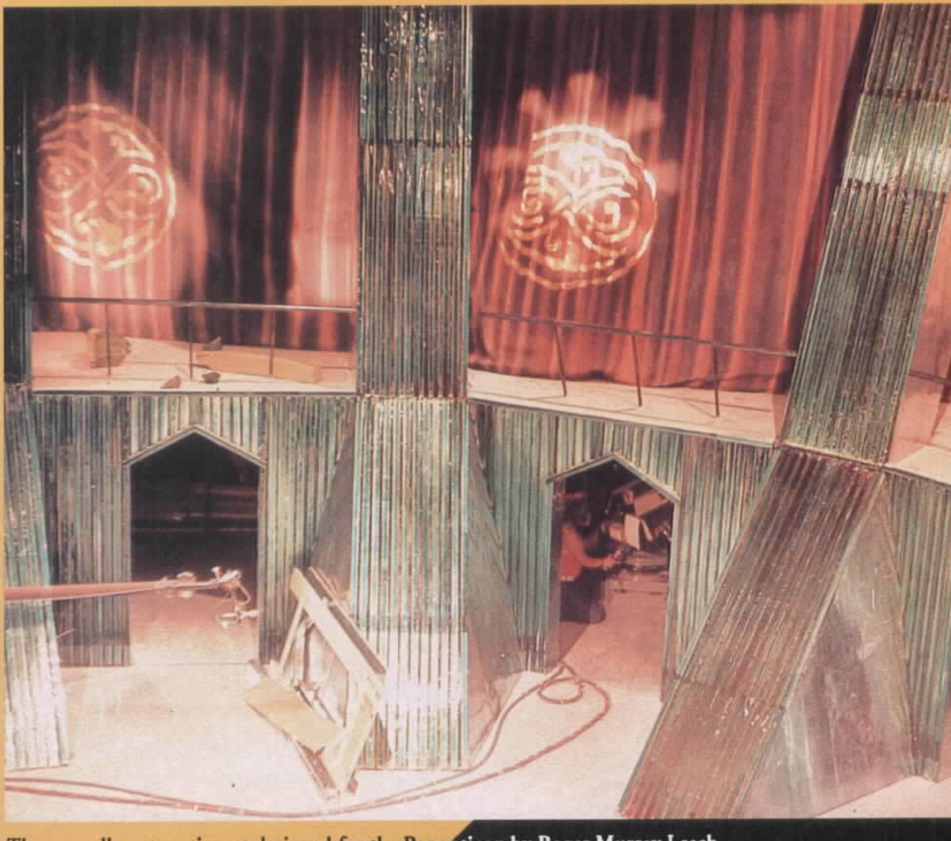
"I was just trying to make the place feel boundless, almost like something quite universal. If one imagines that the universe is a never ending circle, so that there was no boundary to it, no edge – that is what we wanted to show. We decided that we had either gone to an ethereal plane, that looked like the pearly gates, and was very, very light. Where people wandered around as if they were gods on Mount Olympus; or into something quite dark and sombre, which had its own light within it, which I suppose in the end is what happened. The idea was that the whole place was meant to look as though it was built of glass. The black voids between the walls were to give the place a feeling of depth – to convey the impression that there were no boundaries."

To help convey this feeling of a limitless world, two glass shots were employed during the studio sessions. Firstly, the already large Panopticon set was given a vaulted roof, seen in a long-shot in the first episode. Secondly, for the scene where Commander Hilred tortures the Doctor in Part Two, the prison cell is seen to be a cage-like structure on pedestal. Roger Murray-Leach explains the process: "You have to arrange for the camera to be locked off on the shot that you want to take, and for the set to be lit. The artist can then look through the camera at what the shot is going to be with a monitor beside him. He then paints a picture to extend the existing set. You will have worked out the finished result in your head beforehand, and will have provided the artist with a visual to guide him. The artist then of course has to try and hide the joins."

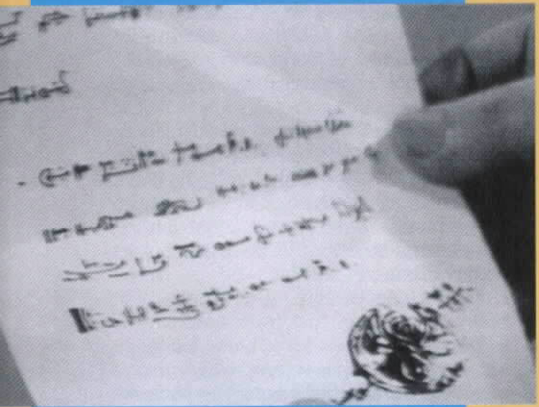
Murray-Leach remembers an amusing incident concerning George Pravda, the actor playing Castellan Spandrell, which happened during one of the studio recording sessions for *The Deadly Assassin.*

"George Pravda was having terrible problems with his lines one evening, as all actors do on occasions. His character had received a letter from the Doctor that he was supposed to read out and this in particular was giving him trouble. They had said to me, write a letter but obviously it shouldn't be in English, so just make something up. Do some gobbledegook writing. And this is what I'd done. Then this poor guy started having problems remembering the contents of this letter. So they said: write him another letter but write it in English so that when he's handed it, he can read it.

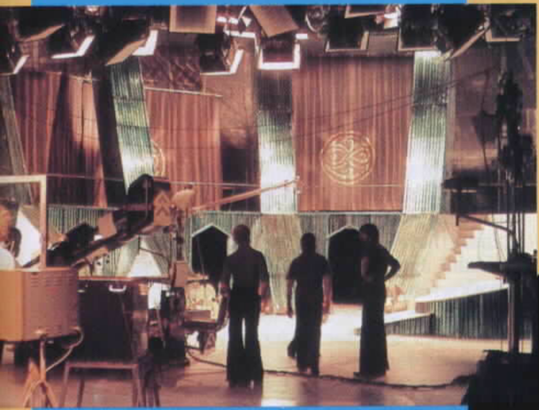
"We had George Pravda being handed this letter, knowing that it would actually all be written down for him, so that he could relax totally. He opened it and they'd handed him the wrong one! It was the gobbledegook one which was all squiggles and sort of little mice and all sorts of things. He had a moment of total panic as he stood there and looked at this piece of paper which had utter nonsense on it. It was a great moment."



The marvellous two-tier set designed for the Panopticon by Roger Murray-Leach. Photo © Brian Clemett

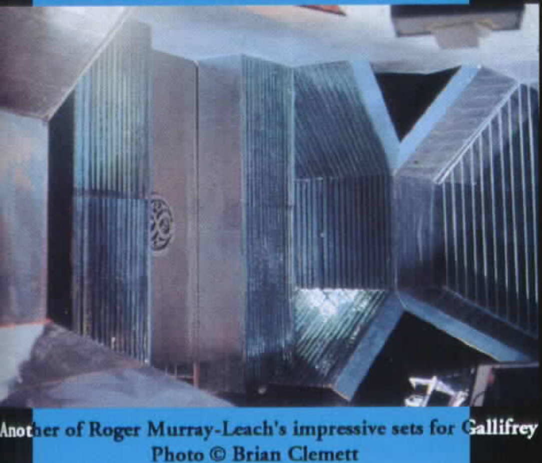


The gobbledegook Gallifreyan writing that caused problems for actor George Pravda. Image © BBC

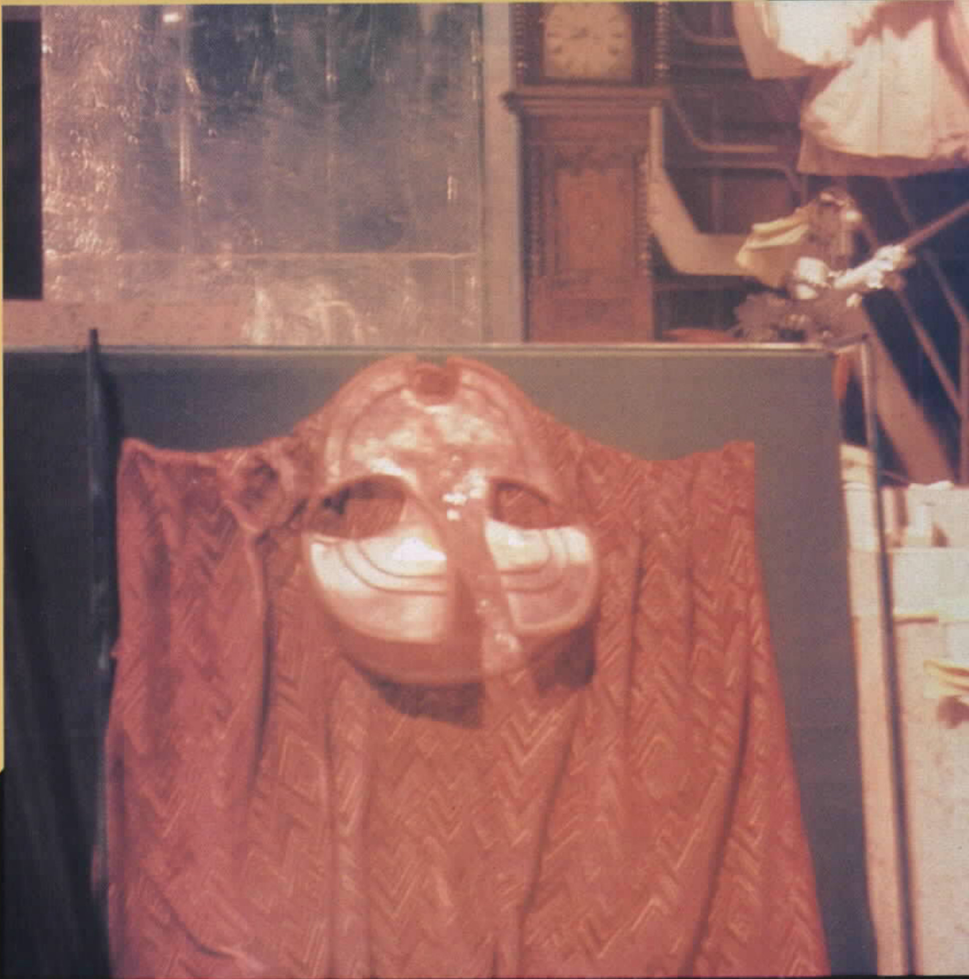


The crew preparing to film in the Panopticon. Photo © Brian Clemett

Engin (Erik Chitty) and Spandrell (George Pravda). Photo © Brian Clemett



Another of Roger Murray-Leach's impressive sets for Gallifrey Photo © Brian Clemett



James Acheson's Time Lord costumes. The basic design was still being used into the Colin Baker era. Photo © Brian Clemett

A SENSE OF GRANDEUR

The Deadly Assassin is also very notable for its distinctive costumes, particularly the Time Lords with their high collars. The costume designer was James Acheson and *The Deadly Assassin* was to be the last of many *Doctor Who*s that he worked on. "I had wanted for a long time to work with David Maloney and also Roger Murray-Leach. We had talked for some time about working in a much more collaborative way, trying to get a unity of design that worked through costumes, sets, hair, make-up and all the other areas. A 'unity of concept'. We decided that for this production we would actually sit in the same office and work it out together.

"I don't know what happened. I think I realised I was producing the same tired old ideas. I got more and more frustrated about not being able to produce what I wanted. I did lots of drawings, and time was getting shorter. Also I was in the situation where I hadn't got enough money to make the costumes.

"So I went to the head of department and said 'Look, I'm in a predicament. I don't have enough budget, and I don't have enough time, and I'm floundering. They said, 'You're tired, you're overworked, we'll put somebody else on it.' Then I told them the dates of transmission, and they said, 'Oh no, you've got to do it.'"

However, Acheson did come off the production and was replaced by Joan Ellacott, even though by this time, most of the initial planning had been completed. Despite sharing the credit, the costumes remained, on the whole, faithful to Acheson's original designs. "But all this strange colour that was fed into the fibreglass was not something I had envisaged, and certainly not all those nasty braids stuck all over it."

The costumes were heavy and uncomfortable to wear. The stiff collars in particular, made the actors movements very restricted. Roger Murray-Leach recalls an amusing incident in studio. "We discovered that we were missing a couple of Cardinals one day. We found their costumes hidden underneath the set. When we rang the actors up to find out what had happened to them, they said that their costumes were too heavy and they didn't want to appear any longer."

The Deadly Assassin undoubtedly had a lasting effect on *Doctor Who*. It was to set the standard for all future stories featuring the Time Lords. In fact, most of James Acheson's costumes would be adapted and reused in the subsequent stories and Roger Murray-Leach's set designs would be the inspiration for return journeys to Gallifrey.

Richard Devereaux
(with acknowledgements to the In-Vision *team)*

OFF THE SHELF

Is *The Tomb of The Cybermen* a classic? Is *The Claws of Axos* worth watching? Is *The Twin Dilemma* as bad as he said it was eight years ago? Gary Russell finds out...

Photo © BBC Video

I'm always amazed by the diversity of opinion **DWM** receives in reaction to my comments about the BBC Video *Doctor Who* releases. For every criticism I have about *The Krotons*, *City of Death* or *Logopolis*, many of you write in defending them. Likewise, for my glowing praise for *The Deadly Assassin* or *The Caves of Androzani*, we get letters from people scarcely able to contain their anger and incredulity at my opinions.

This is fine, except that thanks to my long run on this column, things have built up to a point where people are writing in, predicting just what my reaction to *The Tomb of the Cybermen* is going to be long before I'd seen it, and before they had as well – just based on past comments on an infamous Troughton story!

So, to all the fortune-tellers out there, let's see how many of you correctly guessed that I, frankly, really enjoyed it.

I've always been dubious about the lashings of praise heaped upon *Tomb* by older *Doctor Who* fans who seem to remember it with astonishing clarity. Could it really be as good as they suggested? Somewhat cynically, I prepared to sit down and be disappointed. I mean, it had a few things going against it from the start.

Firstly, what little Patrick Troughton material exists tends to be from Season Six, and a majority of that is, to my mind, rather poor. The fragments remaining from the other two Troughton seasons are also variable, to say the least. Secondly, Morris Barry has never struck me as one of *Doctor Who*'s greatest directors – neither *The Moonbase* (out in a couple of months, of course, as part of *The Cybermen – The Early Years* tape) is not particularly stunning, and *The Dominators* is not Season Six's high point. That said, *The Dominators* does show that Barry's location filming is both interesting and imaginative – but he just doesn't seem happy in the confines of a studio.

Well, *The Tomb of the Cybermen* laid those opinions to rest for me. The direction shines throughout, especially in the opening location sequences, which have a real feature film quality to them. Also fun are the filmed TARDIS interiors, giving the Ship a new design approach and a marvellous echo which really suggests a vast console room rarely hinted at before or since.

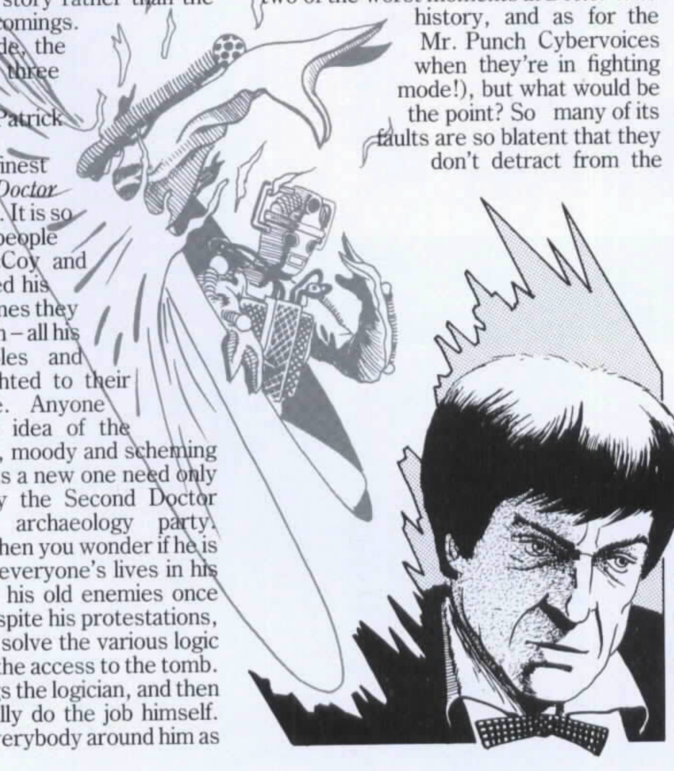
The story itself is pretty well documented – it's now obvious that Gerry Davis' Target novelisation is a fairly accurate account of events as they appeared on TV. Of course, what the book can never fully convey is the claustrophobic feel of the excellent sets, and the excellent characterisation. You really feel for characters such as Viner, whose constant whinging may well get on Captain Hopper's nerves, but who says what everyone is feeling. Once the ensemble have actually gone below and discovered the tombs themselves, the silver foil walls and powdery snow betrayed by the well-known stills from the story are not actually that visible. So much is going on that, as with all good drama, your attention is caught and maintained by the story rather than the production's shortcomings.

On the acting side, the story is stolen by three absolutely superb performers. For Patrick Troughton this is undoubtedly the finest of his surviving *Doctor Who* performances. It is so easy to see how people like Sylvester McCoy and Peter Davison cited his portrayal as the ones they most identified with – all his mannerisms, foibles and quirks are highlighted to their full potential here. Anyone who thought the idea of the Doctor being dark, moody and scheming in recent years was a new one need only to watch the way the Second Doctor manipulates the archaeology party. There are times when you wonder if he is ready to sacrifice everyone's lives in his efforts to destroy his old enemies once and for all. And despite his protestations, he allows Klieg to solve the various logic problems to open the access to the tomb. 'Don't do it' he begs the logician, and then proceeds to actually do the job himself. It's as if he uses everybody around him as potential cannon fodder, to enable him to achieve his aims. This is a worthwhile new aspect to the Sixties style Doctor, and one not exploited often enough at that time.

The second excellent performance, and the most understated, is Roy Stewart who plays Kaftan's bodyguard, Toberman. Frequently just seen in the background, but always contributing something, whether it be eye contact with Kaftan or sneaking off to wreck Hopper's spaceship. But Toberman really comes to the fore once he is Cybernised; the actor's body language tells us something is wrong, which no one else notices and his despair at Kaftan's death and subsequent retribution upon the Cybermen is exellent. His final, valiant efforts to seal the tombs forever are quite superb.

However, for me *The Tomb of the Cybermen* is stolen by George Pastell as Eric Klieg, who runs the gamut from obsessed sarcastic logician to the ultimately totally insane despot with complete conviction. His discovery of the cybergun and his plan to kill the Doctor (highlighted by Kaftan's confused reaction to this sudden megalomania) and his final moments in the tombs as the Doctor taunts him over his sanity are a joy to watch. Considering that only a few stories earlier, Sixties viewers had to suffer the outrageous acting of Joseph Furst in *The Underwater Menace* as the similarly deranged Professor "Nuzzingk in ze vorld can shtop me now!" Zaroff, *The Tomb of the Cybermen* shows the quality sought and achieved in *Doctor Who* by the production team of Innes Lloyd (producer) and Victor Pemberton/ Peter Bryant (script editors).

I could go on forever about what's good in *The Tomb of the Cybermen*. I could also wax lyrical about some of its pitfalls (the dreadful sequences with a Cyberman picking up Toberman, and the latter's fight with the Cyberleader are actually two of the worst moments in *Doctor Who* history, and as for the Mr. Punch Cybervoices when they're in fighting mode!), but what would be the point? So many of its faults are so blatent that they don't detract from the



Art © Tim Keable

Finding the best way to steal the show in *The Tomb of the Cybermen*, is Eric Klieg (George Pastell), alongside Parry (Aubrey Richards) and Hopper (George Roubicek).

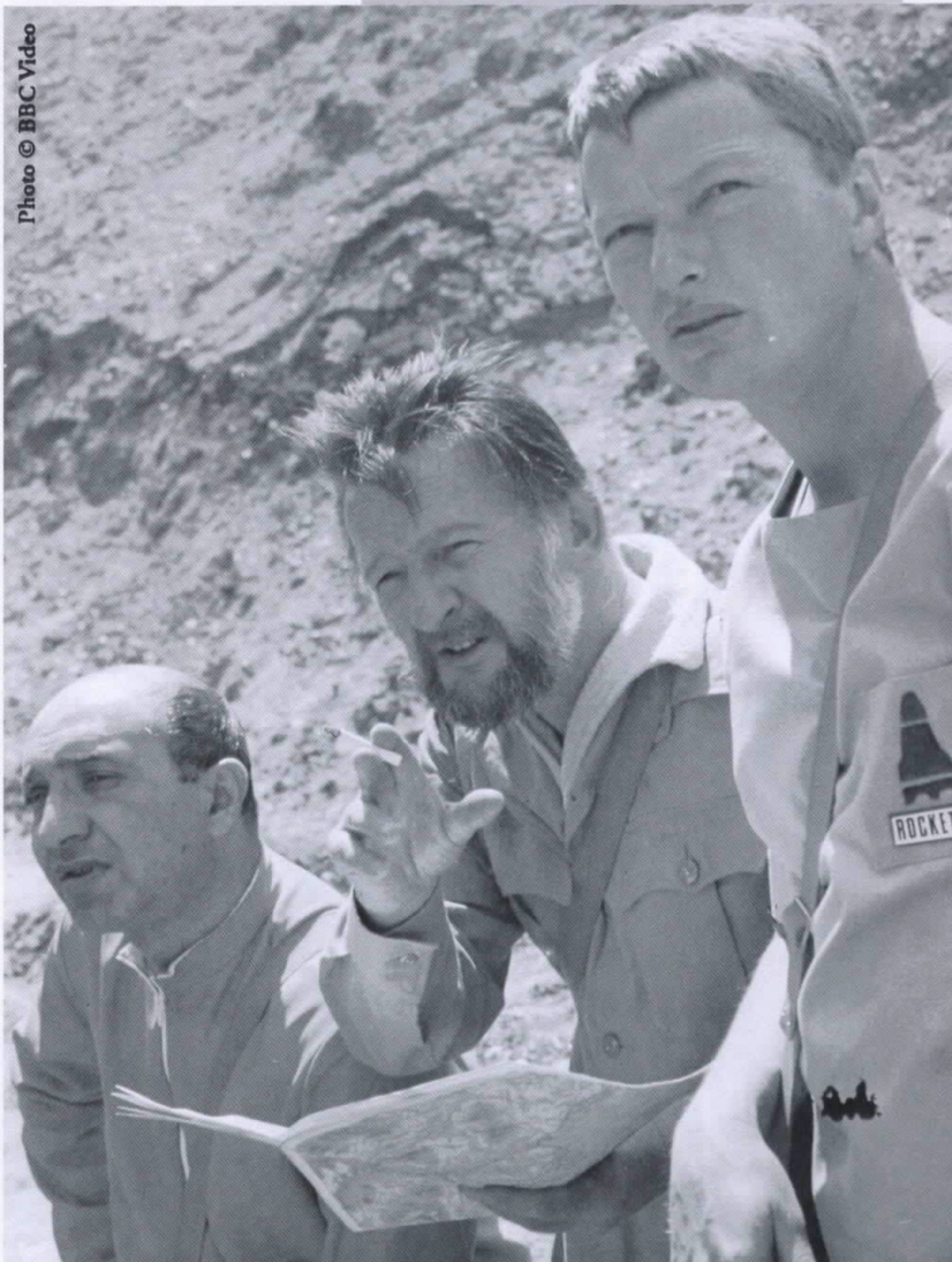


Photo © BBC Video

overall story – they're there briefly and then gone.

The only query I have over the story is the Doctor trapping the Cyberleader in the sarcophagus. I can see the logic of putting him in there – as the Cyberleader is running low on energy, he'll not have much strength to escape. So just why does the Doctor then give him a full dose of revitalising radiations? Needless to say, a somewhat aggrieved Cyberleader breaks out to seek revenge. Maybe it's all part of the Doctor's plan that I suggested above?

Alongside *The Ice Warriors* I think *The Tomb of the Cybermen* is the very best 'recovery' that the BBC have been lucky enough to get, and full marks to them for rushing it out. However, perhaps I'm being cynical, but charging £12.99 for the story, with an additional new interview with Morris Barry at the start to show for it (which is in itself superflous and silly if it's going to increase the price) is, I feel, very unfair on *Who* fans already buying every *Doctor Who* release. It's all very well for the BBC to claim the extra cost is to cover the fact that the print needed some cleaning up after its recovery but surely the cost of such work could be spread over the cost of producing the entire *Doctor Who* range, rather than just laid entirely at the door of this exciting new release? I suspect the price increase has more to do with perceived demand for *Tomb* amongst fans who would not normally buy pre-recorded *Who* videos than because of any increased costs in its production. Then again, maybe I'm being grumpy and should be happy that they released it so soon after getting it back.

THE CLAWS OF AXOS

Some years ago, I had the misfortune to review *The Claws of Axos* for the fan magazine, *The Frame*. As usual, my shredding of this apparently highly thought of 'classic' Pertwee was greeted with fury by some readers of that title. Well, I hope they're not reading this, or their blood pressure will be up again!

The BBC have now issued the story on Home Video and I've had to chance to properly re-view it and as far as I'm concerned, it's *still* awful! Admittedly, it comes in the middle of a fine Pertwee season, and every good season has to have a naff story – simple TV budgeting seems to demand that. But *Axos* really gets lost too quickly.

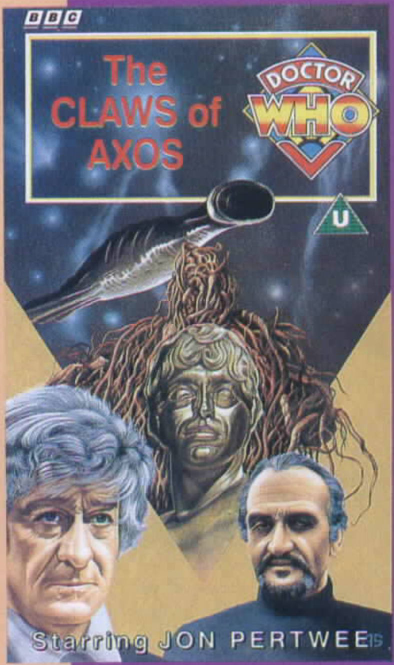
Poor Jo Grant realises she has to scream her way out of *The Claws of Axos.* Photo © BBC Video.

Firstly, the story. Aliens come to Earth. They look nice. They're not really. They turn into monsters. It's all the Master's fault. Lots of UNIT troops open fire and get killed. The Doctor and Master team up to get rid of the alien menace. The story ends with an explosion. All typically standard fare for the period, but the plot is let down drastically by some rather insipid characters, sets and acting.

Whereas *The Sea Devils* offers us a Government twit with conviction (and good acting) *Axos* gives us Chinn, with Peter Bathurst hamming it up for all he's worth. Then we have the Nuton Power Complex and its staff. Hardiman and Winser (probably the best acting performances in the story) are fine, but aren't we all a little fed up with these experimental complexes and businesses being invaded? If I was a tax-paying member of *Doctor Who*'s Earth during the Seventies, I'd be extremely wary about things like IE, Inferno, British Space Command, and the Nuton Power Complex!

The Axons themselves are rather good to watch – both as 'goodies' and as ▶

blobby monsters, but as the story unfolds I always find myself getting increasingly frustrated by the way it is told. Either the viewer should know what is going on and get involved by waiting for the Doctor to discover the truth as well, or the Doctor should lead UNIT, and thus the viewer, through the baddies' plans. However, when both the viewer and the Doctor know who the baddies are you cease to really care that UNIT don't. There is no hook to make you keep watching – and as far as I'm concerned, having to sit through three episodes wondering just how this tape's villains are going to be defeated . . . well, just press the fast forward button and watch the last five minutes of Episode Four!



On top of this, there are some strange video effects including those infamous fight sequences where shots of a UNIT landrover are all shown with the blue CSO screen behind it, with no added background and an outrageous mobile duvet that eats Winser inside the Complex!

All in all, *The Claws of Axos* simply isn't Jon Pertwee *Doctor Who* at its best, and frankly the video's cover isn't exactly eye catching either? Andrew Skilleter seems to be going through a fairly *Who*ed out period at present, and it seems a shame that he's got something of a monopoly on the video covers. Judging from letters received at **DWM**, I'm not the only buyer who thinks that apart from his *The Deadly Assassin* cover, he hasn't produced a single striking illustration for *Doctor Who* since his Cyberman book, four years ago.

THE

This month's third release is only available through branches of Woolworths. Originally, it was to be the Hartnell story *The Aztecs* but perhaps someone at the BBC realised that it was rather too good to give such limited exposure to, so they went for a more recent four parter. With Colin Baker being, shall we say, somewhat underexposed in the BBC's Home Video catalogue, it fell to *The Twin Dilemma* to be *Doctor Who*'s ambassador to Woolie's customers.

Hmmm.

What can one say about this story that hasn't been said before? Few people involved with the making of it have anything good to say about it, and bearing in mind its importance to *Doctor Who* history (it was the Sixth Doctor's introductory story after all!), it is frequently brushed under the carpet.

Well, it must have *some* good points. Personally, I really like the Jacondans. Avian races are *notoriously* difficult to do successfully in film and television fantasy, and I think *The Twin Dilemma* succeeds well on that point. The performances of Seymour Green as the comedic Chancellor, and the late Edwin Richfield, seen recently on our TV's as Captain Hart in the repeat of *The Sea Devils*, copes well under the absurdly immobile Mestor costume. Sadly, that's about it.

Much as I enjoy Colin Baker's performance as the Doctor in his latter stories, *The Twin Dilemma* is neither a success for him or poor Nicola Bryant as Peri. Once again, too long is spent concentrating on the regeneration (a fault of both *Castrovalva* and *Time and the Rani*, the other regeneration adventures of recent years). Just a quick look at *Robot* and *Spearhead From Space* would have underlined that, by part three, the Doctor should be completely acceptable to the audience. This Doctor's traumatic mistreatment of Peri seems to be another example of (uncredited rewriter) Eric Saward's misconceptions about what makes *Doctor Who* work. The Doctor can be an anti-hero (Hartnell, and to some extent McCoy and Troughton proved that), but to make him out to be an evil buffoon, totally beyond reason or morality, is too far removed from the ideal sort of characterisation of everyone's favourite Time Lord.

The Twin Dilemma is also let down by some pretty sub-standard performances by the support cast – who are amongst Britain's top actors! Maurice Denham's Azmael is completely flat and uninteresting, and Kevin McNally potters around as Hugo Lang as if he's only just read the script of the particular scene he's in. As a result, the story has no overall coherence or progression, and the viewer quickly loses all interest in the individual character's motivations. Good acting and good directing can often lift a dire script, but since *The Twin Dilemma* has blatant omissions in all three categories, it hasn't a hope.

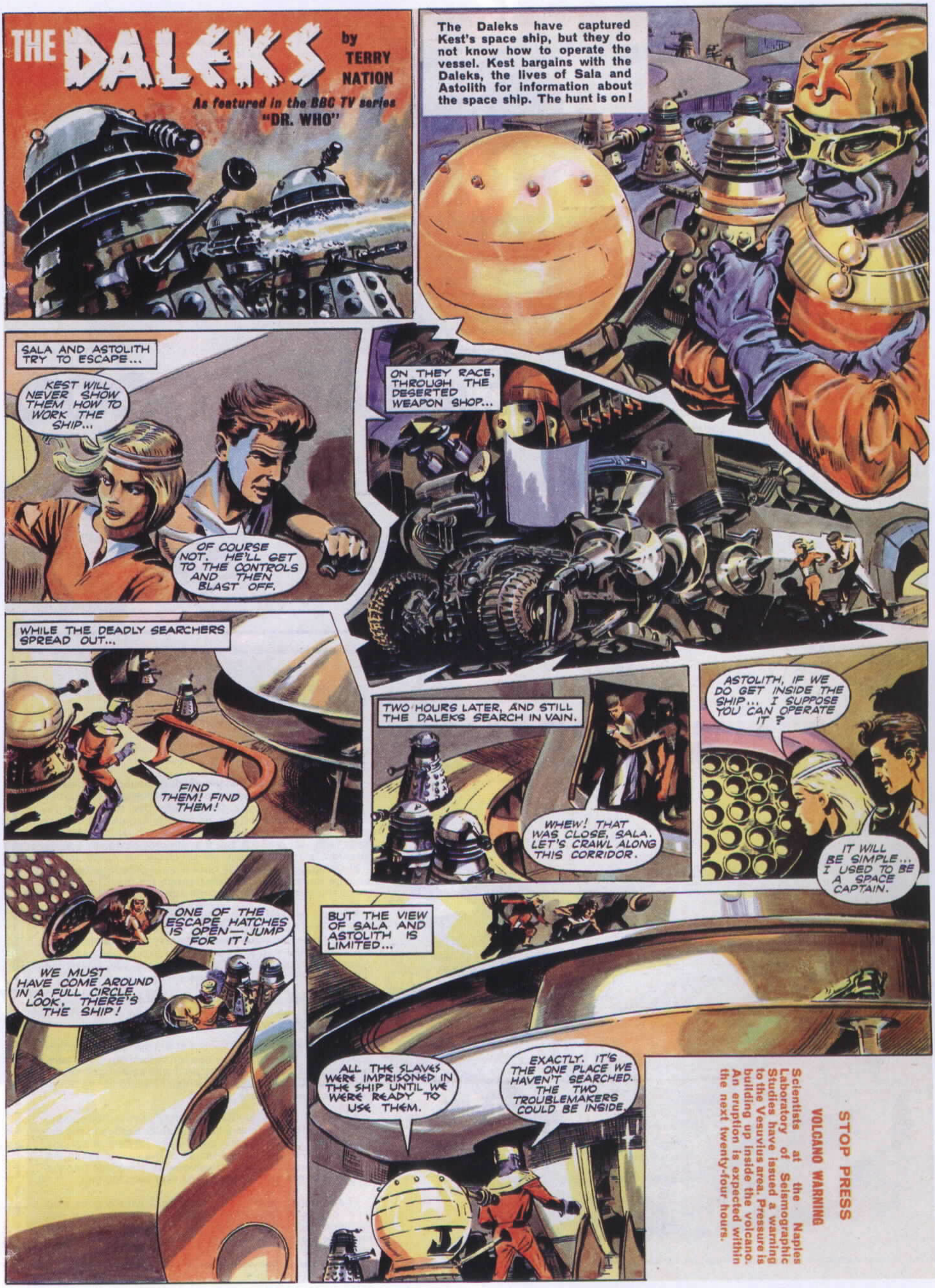
Peter Moffat is one of those variable directors from the early Eighties. Stories such as *The Visitation*, *State of Decay* and *Mawdryn Undead* bear no resemblance to his later adventures like *The Five Doctors* or *The Two Doctors*. Alongside those two, *The Twin Dilemma* suggests that as a director of *Doctor Who* he was all but burnt-out, as if he no longer found the programme a challenge to work on. He seems far too familiar with the subject and so turns in a rather lack lustre four episodes.

Sadly, as the first example of Colin Baker and as an immediate successor to the amazing *The Caves of Androzani*, *The Twin Dilemma* is one of the Eighties biggest and most disappointing mistakes in *Doctor Who* and isn't going to help raise the Colin Baker era out of the somewhat unfair dismissal status it currently has amongst the show's fans.

A reminder that this month sees two more Target reprint novels, both echoing the January BBC Home Video releases, *Robot* (a title change there – the book was originally *The Giant Robot*) and *The Caves of Androzani*. Both books feature the video artwork by Alister Pearson and Andrew Skilleter respectively.

◆

The Sixth Doctor (Colin Baker) confronts the Chancellor (Seymour Green) and Mestor (Edwin Richfield) in *The Twin Dilemma*. Photo BBC © BBC Video.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SALA AND ASTOLITH TRY TO ESCAPE...
KEST WILL NEVER SHOW THEM HOW TO WORK THE SHIP...
OF COURSE NOT. HE'LL GET TO THE CONTROLS AND THEN BLAST OFF.
ON THEY RACE, THROUGH THE DESERTED WEAPON SHOP...
WHILE THE DEADLY SEARCHERS SPREAD OUT...
FIND THEM! FIND THEM!
TWO HOURS LATER, AND STILL THE DALEKS SEARCH IN VAIN.
WHEW! THAT WAS CLOSE, SALA. LET'S CRAWL ALONG THIS CORRIDOR.
ASTOLITH, IF WE DO GET INSIDE THE SHIP... I SUPPOSE YOU CAN OPERATE IT?
IT WILL BE SIMPLE... I USED TO BE A SPACE CAPTAIN.
ONE OF THE ESCAPE HATCHES IS OPEN—JUMP FOR IT!
WE MUST HAVE COME AROUND IN A FULL CIRCLE. LOOK, THERE'S THE SHIP!
BUT THE VIEW OF SALA AND ASTOLITH IS LIMITED...
ALL THE SLAVES WERE IMPRISONED IN THE SHIP UNTIL WE WERE READY TO USE THEM.
EXACTLY. IT'S THE ONE PLACE WE HAVEN'T SEARCHED. THE TWO TROUBLEMAKERS COULD BE INSIDE.

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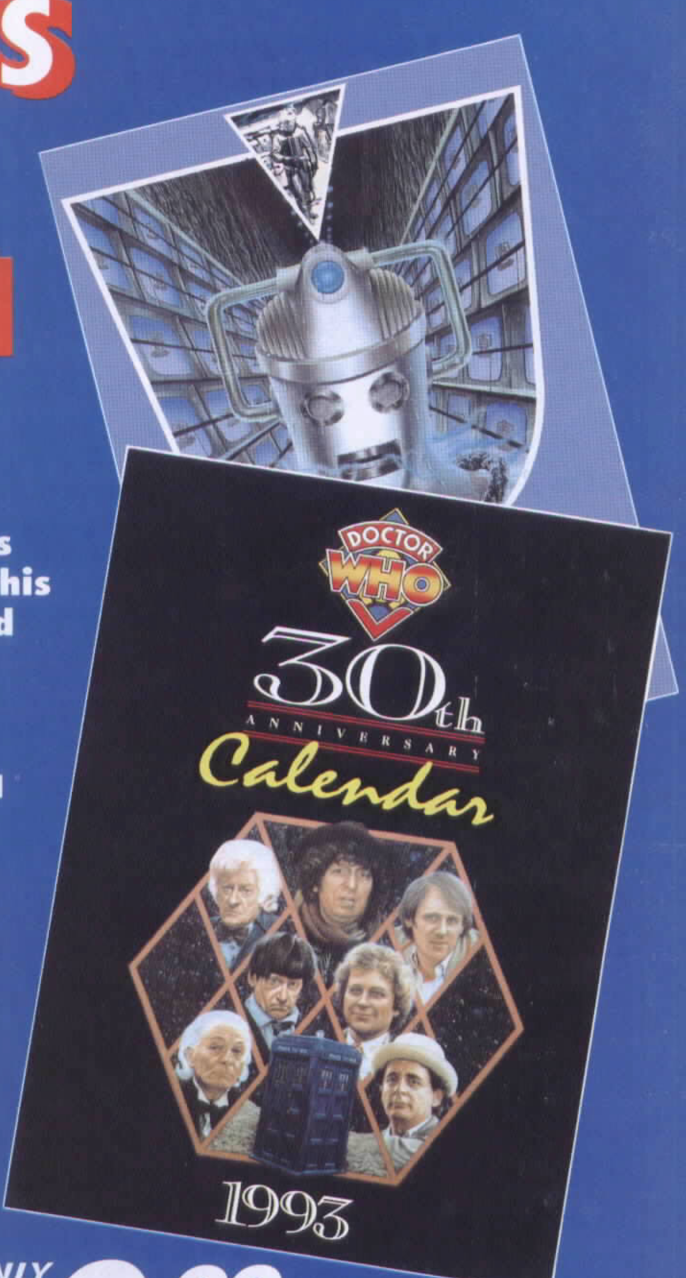

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